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LITERATURE.

Studies of the Greek Poets. Second Series. By J. A. Symonds. (London: Smith, Elder & Co., 1876.)

THE second series of Mr. Symonds' essays is, in its main scheme, a supplement to the first: there, for instance, we had Greek Tragedy and Euripides and Ancient and Modern Tragedy, here we have Aeschylus and Sophocles and the Tragic Fragments; there we had Empedocles, here we have Parmenides. At the same time, if we were to read the two series together in the order which Mr. Symonds suggests in his preface, we should not find they made quite a homogeneous work. There was an exuberance and richness of feeling and diction throughout the earlier series which in this we only find here and there; the essay on Aeschylus, where it is most sustained, is cold and sober compared with that on Pindar; from most points of view the change is a gain, though we sometimes fancy that the style has been stripped rather than chastened. To judge by internal evidence, several of the chapters have been delivered as lectures, and there are little irregularities which rather interfere with literary finish. It is intelligible that a lecturer should tell his audience what they will find if they read for themselves the book he is describing, but a reader of a popular work prefers extracts to references, and perhaps it has a capricious appearance where in one chapter we have quotations in Greek with English translations in verse, in another, translations in prose and no original at all. The irregularity may of course be accounted for by the predilections of the different magazines in which several chapters have appeared, but on reprinting a uniform plan might as well have been adopted. We should have expected, too, that in the process of revision the writer would have modified such questionable statements as that Hesiod was the poet of the Thetes—who we always supposed were labourers, not yeomen—and that Cleomenes (at least if Mr. Symonds is speaking of the heir of Agis, who fell at Sellasia) was the chief of a military aristocracy. Perhaps, too, the view that the three Theban plays of Sophocles are to be interpreted as a trilogy, though they were not written as one, might have been reconsidered with advantage: for it is really difficult to believe that Sophocles remembered the *Antigone* and foresaw the *Oedipus Coloneus* when he wrote the *Oedipus Tyrannus*. The most that can be conceded is that in writing the *Oedipus Coloneus* he had the earlier plays in his mind and tried to handle the

legendary matter which lay between them so as to form a transition from one to the other. This, after all, is matter of opinion: but one scarcely expects to have to differ from Mr. Symonds on questions of scholarship. Yet surely when Plutarch blames the ἀνωμαλία of Sophocles he is not thinking of "euphuism," or "linguistic irregularity," but of the same fault as Longinus censured when he said that Sophocles, like Pindar, "often strangely lacks the flame of inspiration, and falls most grievously to earth;" nor can we think that when Aristotle called the tragedies of Euripides "unethical," he meant "that they were false to human nature, unscientific, and therefore inartistic." He may have meant that the personages in them have no wholesome human life of their own adequate to the stress of intense situations; but then few people have. A play which deals with such people and such situations may have pathos and dignity, and be as true to nature as a play can be; that character is fate is an optimistic fiction, and, like most optimistic fictions, not a really cheerful one.

In the essay on Aeschylus, the comparison between him and Marlowe is striking and well worked out. And the argument that the *Prometheus Unbound* was really a sequel to the *Prometheus Bound* is as conclusive as can be expected, though nothing is done to make it probable that the apparent error of making Prometheus too nearly in the right would have been corrected in the later play. In the *Agamemnon* the triumph of Clytemnestra is almost justified, and there is nothing in the *Choephoræ* or the *Eumenides* to weaken this impression. The essay on the fragments of the lost tragic poets opens with an interesting account of how the fragments of Greek literature have been selected for us; and we may mention, too, a good summary of the school of Aeschylus. There are fine remarks in the chapters on the Comic Fragments on Menander as the Sophocles of comedy, though it is to be regretted that Mr. Symonds has made no use of the Latin writers, by whose help the new comedy might have been less incompletely treated. Such a play as the *Hecyra*, where the characters act uprightly and with good feeling in thoroughly false situations is very suggestive, and an analysis of it would have been at least as instructive as regrets that Athenaeus had not a soul above cookery.

The article on Hero and Leander is beautifully written, and the contrast between Marlowe's method of handling the subject and that of Musæus is very well put. "He [Marlowe] wants to make his readers feel, not see: if they see at all they must see through their emotion; whereas the emotion of the Greek was stirred in him through sight." This comes near the end of a paragraph in which there are several sentences which suggest that the author is for the moment of Marlowe's mind, according to which "Those that cannot clothe themselves with spirit as with a garment are abandoned." It is recognised that the exquisite poem of Musæus belongs to the old age of Greek art (Mr. Symonds uses a stronger expression which one shrinks from quoting), and that the ripe wisdom of the gentle Menander belongs to a

period of senescence. This suggests a general observation which deserved more consideration than Mr. Symonds appears to have given it. Greek art was the outcome of Greek life: it grew with its growth and faded with its decline. Music and Gymnastic fostered both up to the point at which both were stimulated and then poisoned by Dialectic. Obviously this has an important bearing on the question of how much guidance we can expect from Greece in the perplexing period of transition through which we are passing now—whether we can hope to find light in what we have inherited from Athens, when the light which we inherited from Jerusalem seems to many to be burning dim. Nothing would be more desirable than that we should, if it be possible, "cease to be clairvoyants and become analysts, verifying our intuitions by positive investigation." The misfortune is that this process is not now to be tried for the first time, and hitherto, and notably in Greece, the result of the trial has been to leave no intuitions to verify. The fatal bifurcation between asceticism and hedonism which Mr. Symonds rightly characterises as one of the chief misfortunes of later Greek culture was not a mysterious, unaccountable visitation—it was the ripe fruit of experience gathered as reasonably and patiently as could be expected under simple and favourable conditions. It was not the fault of the Greeks if experience, upon the whole, failed to maintain "a virile and firm confidence in the order of the universe, and in the intellectual faculty of man," if that is all we have to trust. In a primitive community before personal self-consciousness has developed itself, and revealed a long series of separate aptitudes and desires, experience does tell in favour of keeping up the highest known standard, because the good of all is the only known way to the good of each; and, as they cannot yet be contrasted, the leaders of the community persuade all its members whose nature is wholesome in the main to think more of the nobler object of the common striving than of its meaner personal result. But when personality emancipates itself the connexion between well-doing and well-being becomes increasingly obscure; in a fine race very likely the very men who point out how obscure it is raise a gallant protest in behalf of earnestness and high-mindedness, and Mr. Symonds has collected many such protests from Euripides; but the protest is raised for the last time: and then a few rare natures set themselves to live by a transcendental system, strong natures and coarse natures set themselves to live by passion, shrewd natures set themselves to live by interest, average natures settle down to live by temperament, and natures which are rather better than the average profit by experience to be as comfortable as they can without great risks or great efforts, and endeavour under these conditions to cultivate safe kindness and listless cheerfulness. All is over with a community when the traditions upon which it was nursed fail to reveal new meanings, which deepen to meet new questions, when it can no longer repel Mr. Symonds' advice "above all things to quit delusions, however sanctioned by ancient reverence." "To stand in the old ways and

ask for the old paths" may be a less attractive programme than that of the noble motto which Mr. Symonds has adopted from Goethe, only there have not been more than one or two privileged generations in the life of any known community for whom living *im Guten und im Schönen* did not necessarily preclude living *im Ganzen*. As has been well said—

"Wordsworth's eyes avert their ken
From half of human fate;
And Goethe's course few sons of men
May think to emulate."

It is easier to agree with the introductory essay on Mythology—one of the earliest well-considered protests which have been entered against the school which imagines that Greek mythology is explained when Greek mythical names have been connected with Sanskrit analogues, and Greek ideas traced to an elemental basis. The criticism is thorough, and hardly too severe, considering the curious tyranny which the school has exercised, very likely without intending or desiring it, over the imagination of the literary class for the last twelve or fifteen years. Perhaps when our emancipation is complete we shall be inclined to think that the explanation of a myth, as of every imaginative product, must begin with the recognition of the realities which set imagination a-work. It is a fair retort of a metaphor, upon which a brilliant writer has insisted at much length, that, if mythology is a disease of language, it is as the pearl is a disease of the oyster, and that our concern is rather with the pearl than with the grain of sand upon which it is formed; but, after all, a myth is not alien to the life of a nation as a pearl is alien to the life of an oyster. As Mr. Symonds says, there is a fallacy

"in attributing to the simple and sensuous apprehension of the savage the same sort of simplicity as that which we have gained by a process of abstraction, and consequently inferring that the importation of fancy into the thinking process implies a species of degeneracy. The truth seems rather to be quite the contrary. If we grant, for the sake of argument, that the first thoughts are in a certain sense simple, they have nothing in common with the generalisations of the understanding. Except in relation to immediate perceptions, their generality is empty until it has been filled up with the varied matter of the senses and the imagination. Mythology and poetry are, therefore, an advance upon the primitive prose of simple apprehension. What was a mere round ball becomes a Daedal world; and it is not until the whole cycle of the myth-creating fancy has been exhausted that the understanding can return upon a higher level by abstraction to intellectual simplicity."

In fact, so far from mythology being a disease of language, it is an instrument of progressive thought, and the most that can be conceded to the philological school is that false etymologies and other *eidola fori* played even larger parts in the youth of thought than they play now in what may be regarded as its prime. Even this admission requires qualification; the myth of Prometheus and Epimetheus was not the less fruitful because it originated among men who had forgotten what *Pramantha* meant in Sanskrit. Again, Daphne is probably connected with a Sanskrit word which means the dawn, and does not mean a bay-tree; but when the twilight upon which men project the maiden of their

own yearning vanishes, the worshippers of Phoebus think she vanishes into the gracious thicket, whose outline the sun reveals, whose aroma the sun draws out; upon the bleak uplands of Arcadia, where the morning wind is a great and terrible god, he too pursues down the river valleys a maiden who vanishes when day is up, but what is left is not a bay-tree but a reed. Myths of the Sun differ as well as myths of the Dawn. "The pale and beautiful Balder, who must perish and whose death involves the world in wailing; the radiant and conquering Phoebus, the healing deity, the purifier, the voice of prophecy and poetry and music; Ormuzd, the antagonist of darkness and evil, the object of desire and adoration to the virtuous and pure: these Sun-gods answer to the races, as their geographical position and their spirit made them."

Is it too much to ask that Mr. Symonds' essay may prove the precursor of a completer treatise on Greek mythology? Few English writers are so well qualified for the task by knowledge of what the Greek imagination worked on and what it worked to; in undertaking such a task he would still be continuing his labour of love on behalf of those who cannot read Greek literature for themselves, and he would be doing something for those who can, who, perhaps, feel themselves neglected now.

G. A. SIMCOX.

Sixty-nine Years at the Court of Prussia.
Recollections of the Countess Von Voss.
Translated from the German by Emily
and Agnes Stephenson. In Two Volumes.
(London: R. Bentley & Son, 1876.)

THE story of sixty-nine years of any life, except that of an original thinker, could hardly fail to be wearisome to general readers, and the idea of sixty-nine years of Court life, and especially of German Court life, would strike awe into the hearts of most people.

And yet there is something so pathetic in this graceful old countess—in the sad romance of her early days and the passionate loyalty of her later ones—that we are carried on to the end of the book in spite of the paucity of her recollections. These recollections are spread over part of the reign of Frederick William I., the whole reign of Frederick the Great, as well as that of Frederick William II., and a great part of Frederick William III.

The Court life of Fräulein von Pannewitz began when she was very young. She boxed the ears of the father of Frederick the Great before she was twelve years old, and records that she wore "the deepest mourning of wool and crape for him in 1740;" at the age of fourteen she became lady-in-waiting to his widow, Sophia Dorothea. We are told that a picture of the Fräulein is still to be seen in the royal palace at Berlin, which represents her in "a hunting dress of red velvet, a little three-cornered hat with white plumes on her head, and a gun in her hand; by her side a fine cock of the wood and other game, evidently trophies of a good day's sport." Frederick the Great seems to have had much admiration for the girl, whom Thiébault describes as "tall and

slight, with the form of the huntress Diana, and yet fair and lovely as Venus, as charming, as innocent, and as amiable as she was beautiful." The countess herself naively tells how, in 1743, the king had her specially invited to a masquerade, and did her the honour to talk to her. "He asked me, among other things, after my father, who was unwell, and I answered, 'He is better, thank God.'" The king turned round and said, "She is still very innocent, since she can speak of God here."

But the admiration of Frederick the Great was harmless; it was his brother, Augustus William, Prince of Prussia, of whose unfortunate passion the Fräulein says that "it spoiled her whole life and filled it with trouble." The prince was married against his own wishes, when he was scarcely twenty, to a daughter of the Duke of Brunswick; he afterwards gave his whole love to the Fräulein von Pannewitz. "This attachment," she says, "which began almost at the first moment of our meeting, did not pass away as quickly as it had begun; he retained it only too truly and steadfastly till the end." Unfortunately for herself, the young lady-in-waiting could not help loving him in return. She pleads in excuse that "he was very charming, with a fine figure and a handsome face, refined and intellectual; he was very gentle and obliging to me and, above all, was most tenderly attentive." But she "fought a hard battle with herself." It was a matter of course to her that she was to be sacrificed. "What could I do?" she says, "I had no choice. I might not shrink from this sorrow: it must be accomplished." Frederick the Great and her parents arranged that she should marry her cousin, Count Von Voss, and she married him. "Nothing was spared me," she writes pathetically. The prince fell senseless to the ground during the marriage ceremony, and a few years later he died of inflammation of the brain.

The married life of the countess was not happy, and its sadness was increased by the loss of children and the unhappy fate of her niece, Julie Von Voss, whose story was much the same as her own, except that, being of slighter material and less capable of self-sacrifice, she succumbed to fate. She was beloved by the dissolute Frederick William II., the son of the man who had "spoiled the life" of her aunt. The story is told in sad and simple words in the diary of the countess, and the left-handed marriage with the king, and early death of Julie, known as Countess Ingenheim, are matters of history. But "the king could do no wrong;" and in her eightieth year the countess, when looking back on these events, wrote of him: "He was not half so much lamented as he deserved. And yet he was so kind, so true a friend in need, and, if one may permit oneself the expression, such an honourable, upright man!"

After the death of her husband in 1793 the Countess von Voss was appointed by the king to be Mistress of the Household of the Crown Princess, and from that time her life is devoted to her royal master and mistress, who soon succeeded to the throne. Loyalty with her became a passion. The second volume of her *Recollections* is chiefly

occupied with hurried notes of the troubles which "that detestable Corsican, that monster and scourge of mankind," as she calls Napoleon, brought upon her country. When Napoleon came to Tilsit, the countess had to receive him at the foot of the staircase in the king's quarters. She describes him as—

"excessively ugly, with a flat, swollen, sallow face: very corpulent besides, short, and entirely without figure: his great round eyes roll gloomily about, the expression of his face is severe, he looks like the incarnation of fate. Only his mouth is well shaped, and his teeth are good also."

She piously prays, "Merciful God, put an end at last to the life of this dreadful man." The brave old lady nearly loses heart over the vacillation and weakness of the king in these difficult times.

"All, all fails, and never comes to conclusive and intrepid action. Is there anything more miserable for a heart which grieves over the wreck of this kingdom than the sight of this hopeless, wretched despondency? . . . Oh! my God, the only refuge to whom I turn in my tribulation . . . put fresh courage, new hopes and resolutions into the heart of him on whom all depends, and let me, an old woman, before I die hear the answer to my petitions for those to whom I have given my whole life."

She lived long enough to see her beloved king freed from this galling yoke, though she also lived to mourn with bitter sorrow the death of the queen, who seems to have been a noble and loveable woman.

The extreme brevity of the entries in the diary, and the monotony of the Court life recorded, render the second part of the book rather wearisome, but all through it the commanding figure of the old lady stands out clearly before us, "to the last unbent and erect as a taper, the high-heeled shoes, the patches and the powdered hair, which she had worn from her youth, being not unbecoming to her." Part of the rule which she laid down for herself was that—"as regards outward demeanour, the Mistress of the Household should hold her head high and walk erect, should have a courteous but dignified carriage, and bow properly, not, as is done now, with the head only, but with the knees, curtsying respectfully and solemnly, and rising slowly and with dignity."

It is impossible not to sympathise with her when, at eighty years of age, she says:

"I am asked about everything, and nobody follows my advice. They want me to tell them how everything is to be done, and then they think they know better."

She was a religious old lady in her own way, loving sermons dearly, but chiefly intent on praying for the destruction of the French. Her naïve joy at the victory of Benningsen at Pultusk reminds one of the telegrams of later days:—

"Great joy! Benningsen has fought a sanguinary but victorious battle. We were all much affected, and the dear King told it to us in so charming a way that we were doubly moved! Then he told the dear Queen, and she was so pleased! Six thousand men remained dead on the field; he was not able to pursue the enemy."

Thus loyal and devoted, "rejoicing with those that rejoiced, and weeping with those that wept," the old woman lived to the age of eighty-six, being struck by paralysis finally in the middle of her game of whist, and even

then looking back laughingly as she was carried from the room to tell her companions "not to cheat her."

F. M. OWEN.

Annals of the Road; or, Notes on Mail and Stage Coaching in Great Britain. By Captain Malet, 18th Hussars. (London: Longmans & Co., 1876.)

THE taste or mania, whichever one may like to call it, for coaching seems still to be on the increase, and proof of this is to be found, not only in the number of coaches which thread all the high roads leading out of London, or of private drags which assemble by the Powder Magazine in Hyde Park when the bloom is on the chestnut-trees, but in the variety of books dealing with things of the road which have recently appeared. Captain Birch-Reynardson, himself a member of the Four-in-Hand Club, though not a very constant attendant at their meets, has put on record his experiences and souvenirs; Lord William Pitt Lennox, who generally has something to say on all matters appertaining to sport, also comes before the public with a book upon coaching; and Captain Malet, in the work now before us, takes up his parable on the same subject. There may be other and equally interesting treatises on coaching, but the three mentioned are certainly those which have attracted the most notice, though Lord William Lennox's book, be it observed, only appeared last week.

Captain Malet does not disdain the time-honoured practice of "beginning at the beginning," but it is only just to him to say that his reference to the British chariots of which Cicero wished a Roman friend to bring him a pattern is judiciously brief. We all know how slow and gradual was the substitution of carriage-wheels for the saddle as a means of conveyance even for ladies, and the "whirligig" made use of in the reign of Richard II. were so rare that two ladies who used them when the king made his grand entry into London "were exposed in a not very decorous manner to the jeers of the multitude." It is an old story, too, how Queen Elizabeth went in state to St. Paul's, riding behind her Master of the Horse; but it was in her reign that the use of coaches became comparatively universal. The convenience of the new mode of conveyance caused it to be adopted by all those who could afford it, and horses were so rapidly bought up for this purpose, and became so exorbitantly dear, that the question was discussed in Parliament whether the use of carriages should not be confined to the higher classes. So far as the price of horses is concerned, we might almost imagine ourselves brought down three hundred years later to the horse-supply question and Lord Rosebery's committee, the principal difference being that in these modern days one of the remedies suggested is not an embargo upon their use at home, but upon their exportation abroad. Stowe, in his *Surveye* of the same period, says: "Divers great ladies made them coaches and rode in them up and down the countries to the great admiration of all beholders." And he adds: "the world runs on wheels with many whose

parents were glad to go on foot." This, remarks Captain Malet with great truth, is still the case. The first so-called coach, built by Walter Ripon for Queen Elizabeth, was in reality a mere cart, without springs, covered with an elaborate canopy, and having chairs placed in the bottom of it. What the derivation of the word coach is has, as Captain Malet points out, excited considerable controversy. If derived from the French *carrosse*, or the Italian *carroccio*, it would signify a large car or waggon. Menage insists that it is Latin, and traces it, by dint of special pleading, to *vehiculum*. Junius derives it from *oxis*, "to carry," and Wachter sees in it a corruption of the German word *kutten*, "to cover." Others, again, say that it had its origin in the name of the Hungarian village of Kitsee, in proof of which they urge that there was a Hungarian covered carriage in existence in the sixteenth century. The first of these derivations seems the most probable and the most natural, though then it may be asked from what *carrosse* or *carroccio* is derived. These and many similar items of early coaching lore Captain Malet relates as briefly as he can, and he goes on to trace the spread of the taste for travelling in carriages, and the restrictions which James I. placed upon their use. The Duke of Buckingham, in 1619, set the example of being drawn by six horses, upon which the Earl of Northumberland started a coach and eight. This was too much for the thrifty James, who issued orders that no one was to drive more than six horses, the only exception being in favour of the Crown. In 1640, the Dover Road was considered to be the best in England, owing to the extent of Continental traffic, yet even under those favourable conditions the journey between London and Dover occupied three, or even four days. Captain Malet terminates his second chapter by the following quotation from Chamberlayn's *Present State of Great Britain*, which admirably describes the conditions of travel in England during the second and third quarters of the sixteenth century:—

"Besides the excellent arrangement of conveying men and letters on horseback, there is of late such an admirable commodiousness, both for men and women, to travel from London to the principal towns in the country, that the like hath not been known in the world: and that is by stage-coaches, wherein any one may be transported to any place, sheltered from foul weather and foul ways, free from endangering of one's health and one's body by hard jogging or over-violent motion; and this not only at a low price (about a shilling for every five miles), but with such velocity and speed in one hour that the post in some foreign countries cannot make in one day."

It is impossible to avoid the wish that the complacent Chamberlayn could be brought back to revisit the glimpses of the moon, and seated for an hour and a half in the fast express which does the seventy-seven miles between the metropolis and Swindon in that time. He might be a little late—but in that event the speed would be all the greater, and he would of course have to take his chance of an accident, though it may be as well to remark that railways are much safer than coaches. Referring to the casualties which do from time to time occur

on railways, many people contrast them with the safety of the coaching days, but it is time that these notions, opposed as they are to fact, should be got rid of. It would unquestionably be a happy consummation if the present danger of railway travelling could be lessened, but Captain Malet, though he does not attempt to deal with this subject in detail, instances so many accidents that we may feel quite sure that the lives of the "lieges" were, in proportion, subject to as much risk as they are in these days of express trains doing their mile per minute.

But just as railways were opposed upon the ground that they were mischievous innovations, or at all events impracticable—M. Thiers, after a minute inspection of the first lines opened in England, reported to Louis Philippe that railways might perhaps serve to amuse the Parisians on a Sunday—in the same way stage-coaches were denounced by the conservatives of the seventeenth century as "mischievous to the public, prejudicial to trade, and destructive to lands." One pamphleteer asseverated that "those who travel in these coaches contract an idle habit of body, become weary and listless when they have rode a few miles, and are then unable to travel on horseback, to endure frost, snow, or rain, or to lodge in the fields." This *laudator temporis acti* would, therefore, be not less astonished than disgusted could he have seen a good saloon railway-carriage, or even that remarkable travelling-chariot belonging to the late Lord Vernon which Charles Dickens met while upon a tour in Switzerland. These quotations from Captain Malet's work are interesting as a proof that in all ages the human mind is much the same, and that what the one side may praise because it is new, without waiting to see whether the invention has any other merits besides, the other side will denounce upon the very same grounds.

I do not propose, however, to write a *précis* of the work, or even to indicate the chief items of interest. Much useful information is to be obtained from its perusal: useful, that is to say, for those who have taken any part in the movement which has given London at least one new social club—the "Road Club," in Park Place, St. James's—and which has effected a remarkable change in the constitution of the Driving Club. When the Four-in-Hand Club was first started, in 1856, it numbered but fifteen members: now the number has more than trebled itself, while to accommodate those who were anxious to join it, a new club—the "Coaching"—was started in 1870. The latter, of which, as of the older club, the Duke of Beaufort became president, now numbers 120 members, and its third meet of the season, which took place a fortnight ago, was a very brilliant affair. It is a healthy and rational form of amusement for those who are able to afford it, and as long as horses are not altogether superseded by steam, we may expect to see it flourish. But for "coaching" pursued as a trade it is impossible to predict a very brilliant future. The author of *Annals of the Road* gives a full list of those which left London in 1874, and there have not been very many changes since, nor, so long as the tide of fashion continues to flow in this direction, will there

be, for they are horsed by men whose heart is in their work, and to whom £ s. d. are a secondary consideration. They do not, as is well known, make the whole, or even half of their expenses in most cases, for the battle of life is too hotly fought for people to spend two hours upon a journey which can be performed at a quarter the cost in a quarter the time. Coaching, in fact, can never be more than a pastime—but a pastime at once pleasant, innocent, and exciting, which is more than can be said for most of the sports in which we delight.

To those who care for coaching in the present, or like to recall the memories of what England was in the pre-railway days, Captain Malet's book will afford much interesting reading, for if the "good stories" which he tells savour somewhat of the antiquity of the coaches from the roofs of which they were first told, he gives other information which enables us to picture for ourselves the courtyard of many a familiar inn now silent and solitary as the grave. His account of the annual procession of coaches in the City of London on the King's birthday, and of the way in which Mr. Palmer, member for Bath, obtained the reform in the despatch of letters by coach (hence the term mail-coach), is well worth reading. Nor does he neglect the more practical and immediately useful part of his subject, his description of how a coach should be built, horsed, and harnessed being very much to the point. He writes so well that it is a pity he should have borrowed so largely (not, however, without acknowledgment) from other authors; and it is not unfair to add that his narrative lacks sequence, as he goes too precipitately from one branch of the subject to another. Though the volume is a bulky one, Captain Malet might have compressed it into a much smaller space, as, while his own records are compressed into 176 pages, he devotes more than half the book (pp. 177-387) to Nimrod's *Essays*, for which he has written a preface. Now Nimrod's *Essays*, excellent as they are, ought, if they were to be republished, to have appeared as a separate work, and many readers will skip them and glance over the "slang-dictionary" which is appended to the work. Slang is not a good thing in itself, but there are several technical terms which cannot be referred to as a rule in academical English, so it is as well to compile a glossary for the use of the uninitiated. The instructions for mail-guards, and the measurement of roads, are likewise useful as an appendix to the book, which also contains ten coloured plates, lithographed by Hanharht, and referring to various episodes in coaching, from the upset of the Holyhead mail in a snowstorm to a capital reproduction of the Duke of Beaufort's drag, in which, however, the leaders are rather too far from their work. Captain Malet has written his book *con amore*, and his neat motto, "Floreat rheda quadrigalis," is evidently more than mere lip-service. COULSON PITMAN.

We have received from Dorpat the first number of what is to be a complete collection of old Esthonian popular poetry. The collection is called *Vana Kannal*, i.e. the Old Harp, and the editor is Jacob Hurt.

DRAMATISTS OF THE RESTORATION.

The Dramatic Works of Sir Aston Cokain, With Prefatory Memoir and Notes.
The Dramatic Works of John Crowne. Vols. II., III., IV. (Edinburgh: William Paterson. London: H. Sotheran & Co.)

SIR ASTON COKAIN, "the fine old Derbyshire poet," as he has been styled by the partiality of a kinsman-biographer, here reappears at a disadvantage. His fame is so far from being "current still in England" that few readers have ever heard of him. It is scarcely likely that this reprint will inspire any fresh interest in the forgotten worthy. In their prefatory account of his life, the editors (after extracting the brief notices of Langbaine and Lodge) ramble into genealogical topics with no particular reason except to show how near akin Sir Aston was to Viscount Cullen. They say (on what grounds does not appear) that in this relationship the poet was more than usually delighted. "It arose in this way: William, younger son of Sir John Cockaine and Isabel Shirley, progenitor to the Lord Viscount Cullen," so the explanation starts, not very hopefully, in a sentence without any verb. The verb is not the only link missing. From the facts as stated here, no relationship whatever can be made out. But in the British Museum Library is a privately-printed contribution to local history, entitled *Cockayne Memoranda*. From one of the elaborate tables therein we see what Sir Aston's editors have failed to convey; viz., that from the eldest son of Sir John Cokain and Isabel Shirley descended the Cockaynes of Ashbourne, whose male line ended in the poet, and from the second son of the same marriage descended the Cockayne of Rushton who was father of Charles Viscount Cullen. But the "near relationship" turns out to be that of a far-away cousin.

From the *Memoranda* we also learn that after his "youth bred in Trinity College Cambridge," of which Langbaine speaks, Aston Cokain went to the Inns of Court. Years after, in Master Shallow's vein, he dwells on the merry days he had seen, and hitches the names of his old acquaintance into rugged rhymes:—

"Donne, Suckling, Randolph, Drayton, Massinger, Habington, Sandys, May, my acquaintance were: Johnson (*sic*), Chapman, and Holland I have seen, And with them too should have acquainted been."

Charles Cotton was to him "all of them in one." Lodge says of Cokain that he was "a perfect boon fellow, by which means he wasted all his estate"—but his ruin seems to have been mainly owing to his being a "malignant" and a Romanist. By his composition-deed of June 27, 1649, he appears as a broken-down cavalier, guilty of delinquency "in going into the late King's quarters," a prisoner in the Marshalsea for debt; his "whole estate is not worth above 200*l.*, his just debts being paid." He was compelled to sell Ashbourne and Pooley, and he retired to Derby on an annuity. He died "at the breaking-up of the great frost," February, 1683. His worldly estate was 79*l.*, including "books in a press and trunk, 5*l.*;" "purse and apparel, 10*l.*;" debts, good and bad, 15*l.*

Cokain was a few days younger than

Milton, whom he survived nine years. He was as little successful in establishing his title to literary as to worldly honours. His baronetcy was dated after the final rupture between Charles and the Parliament. No official record of its creation exists, and it remains a polite fiction, unacknowledged by the heralds. He was "esteemed by many, an ingenious gentleman, a good poet, and a great lover of learning," says Lodge. His present editors speak of his "very clever plays," but would be glad if they could find anybody to agree with them, if we may interpret as an expression of misgiving the singular conclusion of their preface that it will be "some satisfaction to them to learn that their readers' opinion coincides in some measure with their own."

Cokain's dramatic works comprise a masque; a play, the *Obstinate Lady*; a farce in five acts, *Trappolin*; and a tragedy, *Ovid*. The masque, presented at Brethie, in Derbyshire, on Twelfth Night, 1639, is an evident imitation of the Ludlow masque of Michaelmas, 1634. A Satyr and a Lar dispute whether a country or a town life be the better. The Satyr enumerates the joys of those who "walk merry under heaven's bright eye:"—

"Sat. The youthful spring makes us our beds of flowers,
And heaven-bright summer washeth us in springs
As clear as any of your mistress' eyes.
The plenteous autumn doth enrich our banquet
With earth's most curious fruits, and they unbought.
The healthful winter doth not pain our bones.
For we are armed for cold and heat in nature.

Thus we enjoy what all you strive to get
With all the boundless riches of your wit.
Lar. Satyr! when I but say thou'rt ignorant,
Thy flourishing boast is answered at the full.
Sat. But I desire a larger way.

Lar. And take it!
Canst thou compare the rags of nakedness
Before the studied dressings of these times?
And canst thou like a cold and stony cave
Before the perfumed beds of palaces?
Admire the melancholy falls of waters,
Or whistling music of the inconstant winds,
The chirping discords of the wanton birds
Above the angel-voices of our ladies?"

And so on. These are the best lines in the volume. Of the plays which follow, the *Obstinate Lady* is founded on Massinger's *Very Woman*, but with several subordinate and absurd intrigues added thereto. Disguise is the rage among the *dramatis personae*. The hero disguises himself as a negro. A mother disguises herself as page to her son, for no better reason than to see whether her husband, on her supposed death, will keep his promise not to marry again. The hero's disdainful mistress marries his friend, but has a convenient sister in reserve (and in disguise) for him. This young lady was stolen when a child, but as soon as she came to years of indiscretion, put on male attire and followed the hero. *Trappolin*, turning on the substitution by magic art of a vagabond for a Duke of Florence, promises some diversion of the *Devil to Pay* order. But the author's poverty is shown in the damnable iteration of one incident—the release and re-committal of the same prisoners by the false and true Duke alternately. More matter for mirth is afforded by the *Tragedy*

of *Ovid*, wherein Cokain essays the terrible in the main story, with an underplot taken from the same source of which Molière avails himself in his *Festin de Pierre*. Ovid has nothing to do with either. He appears only to exchange insipid dialogue with the other personages, or to deliver a long soliloquy, which reads like a blank-verse article for a Classical Dictionary. In the last scene the "Post from Rome" brings him letters of so unpleasant a character that he exclaims—

"One of these news were much too much to strike
My poor and crazy body into my grave;
But, joining both their poisonous stings together,
I needs must to the world this truth impart,
That Ovid dies here of a broken heart [*Dies*].
Phyl. It was too sad a truth his last breath did
Express, for he, alas, is dead indeed!"

The afflicted bystanders, among them, finish the article for the Dictionary, concluding with this felicitous criticism:—

"His works have an eternity stamped on them—
Do far exceed the Consul Cicero's verses,
And all the lines sacred Augustus ever
Writ in a numerous strain—all the fine poems
The darling of the people, the facetious
And valiant Prince Caesar Germanicus
Hath published with applause—and all such things,
Though wrote by hands that were the spoil of kings."

For the better illustration of this eulogy, and of Cokain's ability to appreciate classic poetry, a few lines may be added from the masque in this play. The masque, I suppose, is to be taken as Ovid's, since it is performed in his presence, at his friend's wedding. Juno, Pallas, and Venus have been summoned to a fresh Judgment of Paris, wherein they yield the prize of beauty to the bride—and no wonder, since the immortals have become elderly. While waiting, they discuss the past infidelities of Jove:—

"Pallas. Pallas hath often blushed to hear Mars tell,
Following his father's steps he did but well;
My brother was to blame.
Juno. Alas, my son
Gloried to imitate what Jove had done—
Your sister Venus was a handsome child.
Pallas. And Mars, when he was young, was very wild."

The concluding volumes of Crowne confirm the impression made by the first (see *ACADEMY*, vol. v. p. 25). An historian might find in *City Politics* some illustrations of the intrigues of Shaftesbury's "brisk boys." A collector of curiosities might (as Disraeli did) notice and censure the poor expedient whereby the "faint defects of age" are ridiculed in the dialect of the toothless Bartoline. But neither would care to reopen the play when his special purpose was served, and no student would find it profitable "for delight, ornament, or ability" to peruse the works of Crowne.

The Fall of Jerusalem (1677), *The Ambitious Statesman* (1679), *Thyestes* (1681), *Darius* (1688), *Regulus* (1694), *Caligula* (1698), have the common characteristic of stilted bombast, alternating with the flattest prose. The author expressed his contempt for Racine. It was on his, Crowne's play, that Titus and Berenice would depend for a livelihood with posterity. Racine had treated his theme, *dimisit invitum invitam*, with exquisite skill in his *Bérénice*. His art

keeps us in continual and interested suspense watching a situation which threatens every moment to become ridiculous. Crowne's Titus is a fog in a "Roman shape," and his mistress a railing coquette. When her representative (the Becky Marshall of Pepys' Diary, the "Presbyterian's daughter" whom Nelly rebuked) returned to speak the indecent epilogue, it could not have struck the audience as out of character. The "wild and unaccountable success" of *Jerusalem* was owing to the scenery mainly, aided perhaps by such touches of nature as the "entry in their night-gowns, as in a fright," of Berenice, Clarona, &c., and the wonderful spectacle of the "whole Sanhedrim sitting asleep" till aroused by the ghost of Herod. The last oddity anticipates and excels the somnolent sentinels of Mr. Puff.

The comedies have a bustle that passed for animation with audiences who were, as the prologues and epilogues tell us, themselves carrying on intrigues, the interest of which made up for any want of probability or coherence in those on the stage. That particular vein of humour which Charles II. technically called "merriment" is constantly present, and rarely indeed does any stroke of wit, more rarely still any touch of feeling, break the cynicism of the dialogue. Crowne makes a set of dirty clay figures, and has no Promethean spark to impart to them the semblance of life. His world of the "mode" and the "gentile" is thoroughly vulgar in manners as in heart. The model fine gentleman bestows a lady who has been secretly his mistress on a ruffian whose villany he has just witnessed, and whom he coerces into the marriage. His greatest successes in character-drawing are Sir Courtly Nice—an exaggerated "humour" of the Ben Jonson order—and Lord Stately. The slow "What? what?" of this last, and his interrogative "ha?" ending his sentences are more than stage-trickery, for his share of the dialogue calls up a mental presentment of his bearing and style of thought—more than can be said for any other of his author's characters.

The editors have vainly tried to vindicate Crowne's political consistency. They compliment him on his boldness in the production of *City Politics*, forgetting that in 1682 the Tory was the winning side. In 1681 Crowne had written these barbarous lines (*Prologue to Thyestes*):—

"... Pagan and Popish priests
Are but two names for the same bloody beasts.
Then halter priests, and tie 'em to the racks,
If you will keep the devil off their backs."

In the same year he had dedicated his *Henry VI.* to Sir Charles Sedley, and commends to that queer theologian a work conceived in the purest Protestant spirit, as Protestantism was understood in the days of the Plot. He afterwards affirmed that this gave offence to those in power, and was suppressed by command. If so, he made amends in *City Politics*. When the play was acted in 1682, it was safe to make fun of Oates and College and the Whigs, and to write:—

"There is in every true Protestant breast
A knave in earnest and a saint in jest."

or,—

"The City Whigs such cursed poets choose,
For that alone they should their charter lose."

But when the play was printed in 1688, the "cause" so ridiculed was triumphant. Oates had a pension. College's daughter was made Court seamstress, in recognition of the injustice of her father's execution. Crowne's fun was awkwardly out of date. He changed his note at once. He had "never personated anyone," and he declared that his shafts were aimed at the men who "abuse the honourable name" of Protestant. The first assertion is manifestly false, and it is certain that no sort of distinction is made in the play between the worthy and unworthy of the party attacked. There is nothing to surprise us in this. From the *Ambitious Statesman* (1679), a violently Tory production inculcating the extremity of passive obedience, to the *Caligula* of 1698, when he felicitated Lord Romney on the success of the Revolution, Crowne was as consistent as the Vicar of Bray. The author of *Regulus*, who could not be a "friend to slavery, treachery, and correspondence with a foreign enemy," had dedicated his *Jerusalem* to the Duchess of Portsmouth, the agent of France in the betrayal of England. He had fixed Her Grace's "image at this Jewish Temple gate, to render the building sacred." He went on, gallantly absurd: "Nor can the Jews be angry with so beautiful a profanation; and in guiding them to you, they are conducted, like their ancestors, to repose and happiness, in the most fair and delightful part of the world."

There is considerable vigour in the prose of Crowne's prefaces, and if he happens to have a preposterous notion to propound, its expression is sure to be forcible. For instance, speaking of the wife in his *Curious Impertinent*, who yields to temptation, but repents—

"I will venture to say the sinner in the Gospel does not make altogether so fair a figure as mine does. The Jewess adulteress is all over stain, her sin is laid open, and her penitence hid, we see nothing of that. The lady in my play sins but once, and often repents."

What sense of humour could a man have, to write thus? That the irreverence was unintentional—mere coxcombry, in fact—we may believe from the concluding sentence of another preface—"Since there is too much Atheism in those plays, I am content they should be thought not mine or not good. I had rather have no wit, no being, than employ any part of it against him that gave it."

The editors are profuse in illustrative matter, in extracts from Geneste, Langbaine, and Lodge, and in a "nice derangement of epitaphs" on the Cokains. But they get confused over a family of eleven sons, and begin a sentence with "Henry thus became heir-apparent" when we have no word of Henry before. They forget their own notice of Crowne's acknowledgment of the kindness of James II., and, in their preface to the very next play, justify Crowne's severe reflections on the "late Court" by the assertion that "James never showed the least inclination to patronise him"—"never showed the least favour to the dramatist. They wander far a-field in search of super-

fluous information, but give no hint in explanation of Crowne's statement that he "had much bread from the princely bounty of King Charles, and claims to more from his justice for a great province of vast value given in his reign to the French, half of which was my father's rightful property and mine as his heir." A similar complaint is made in the preface to *Henry VI.* Both refer to the cession of Nova Scotia to France in 1677. William Crowne's grant of a share in the territory was given him by Cromwell. Haliburton (*History of Nova Scotia*, i. 61) gives a full account of the transaction.

Mistakes in pointing are frequent, and the assignment of the dialogue is sometimes so faulty that a character takes the speech of another or answers his own. The greatest blunder occurs in *Thyestes*, where one scene is interrupted by a fragment of another, and is then resumed and concluded. The other scene follows, *minus* the fragment inserted in the former. The original edition is not in fault here any more than for the line in *Caligula*, after the death of the tyrant, and the exit of his slayer, Cassius Chaerea,

"For coffins speedily search all the town."

As but one person has been killed, the order seems extravagant. But the old copy has, as a careful reader might conjecture, "For Cassius." Such slips are hardly excusable even by the contagion of dulness breathed out from the pages of Crowne. But perhaps the subscribers to a costly reprint of a worthless author are not likely to look too closely at the more or less of the rubbish they are entitled to receive.

R. C. BROWNE.

ST. BONIFACE.

Bonifacius der Apostel der Deutschen, und die Romanisierung von Mitteleuropa. Von August Werner. (Leipzig: Weigel, 1875.)

It is only natural that historical enquiry should in some measure conform itself to the strong current of feeling which has set in in Europe, and more especially in Germany, against the dominion exercised by the Roman bishop over the half of Christendom for more than a thousand years. Hence the attention which is increasingly paid to the origin and foundation of that authority. The German bishops who have banded themselves together to withstand the Prussian and German ecclesiastical laws hold their meetings year by year at Fulda, by the side of the tomb of St. Boniface, in order that by their prayers at his grave they may draw strength for themselves and their followers to carry on the struggle which they have begun. They are right in regarding their saint as the man who tied the band which is now being loosened, and who, having stifled the first germs of a national Church, did more than anyone else, before or after, ever did to introduce into Germany that compact organisation of the Roman Church which has enabled her to weather the storms of centuries; as the man who devoted his whole life to the idea of the unity of the Christian Church under the leadership of Peter's successor. Boniface's latest biographer takes a substantially different view

of him altogether. Herr Werner, Protestant minister in a small town in Thuringia, considers the subjection of the German Church to Rome, as brought about by Boniface, to have been a national misfortune, which became the source of evil through many centuries. It is by this idea that the author has been guided in his enquiries, and by it he has been prompted in the tests to which he has applied the existing materials.

These materials are insufficient to give us more than a general picture of the life and work of the German apostle. Winfrid (such was Boniface's real name) was born of noble family in the year 680 at Kirton in Devonshire, was educated in the monasteries of Adercancastre (Exeter) and Nhutscell (Netley, in Hampshire), was consecrated priest in his thirtieth year, and went to Friesland in 716 to work as a missionary under St. Willibrord among the heathen Frisians. After being there a short time, he returned to his monastery, and, in 718, journeyed to Rome to present himself to Pope Gregory II. With authority from him to go and preach the gospel "to all peoples entangled in the errors of unbelief," he turned his steps first to Franconia and Thuringia and then back to Friesland, where he laboured under Willibrord from 719-22. Thence he again went to Rome, was made a bishop, and, in 722, took the oath of fidelity to the Pope. Hesse and Thuringia were the first scene of his labours, directed less towards the conversion of the heathen than towards bringing the Christian elements which had long existed there under subjection to himself and to the Pope. His teaching and preaching were directed not against the heathen so much as against the Culdees—Irish and British missionaries, who had there founded a Christian community independent of Rome. The results were most important in every respect. He was made archbishop in 732, and besides the archbishopric of Mainz, of which he was the first head, he founded a large number of bishoprics and monasteries. He held regular synods with the Frankish and German bishops, and accustomed them to pay the same subjection to Rome as he did himself. He fought with spiritual and worldly arms against the clergy who opposed him, and furthered the spread of celibacy and asceticism, the two distinguishing tenets of the Romish Church, in his dioceses—in short, he introduced the organisation of the Roman Church into Germany, and created the tie which has bound Rome and Germany together for centuries. In old age, when he was bowed down by his weight of years, he returned to the scene of his first labours, where, on June 5, 754, on the banks of the Boorne river at Dokkum, he died the death of a martyr among the heathen Frisians.

The facts recalled to the reader's mind are not new; they had already been well-established by Herr Werner's predecessors, who differ only as to their chronological order. According to some, for instance, Boniface was consecrated bishop in 722, others in 725; while three dates—743, 744, 745—are assigned to the Council of Lestines. It cannot be said that these questions are unimportant; our view of the causal connexion between Boniface's acts will

differ materially according to their order of sequence. On such points Herr Werner's book, I think, throws little or no new light; in many cases he does not even attempt to solve the doubt, in others he comes to no positive conclusion. He has, indeed, laid himself open to a still more serious charge. Our knowledge of Boniface's life and work is drawn mainly from his letters, of which a good edition exists by Ph. Jaffé (*Bibliotheca rerum germanicarum*, vol. iii.). An animated controversy was carried on by Jaffé, Dünzelmann and Hahn, in detached pamphlets and articles printed in the *Forschungen zur deutschen Geschichte* (vol. x., xiii., xv.) on the dates of these letters; the least we can require of a modern biographer is that he should know and make use of these careful researches. It is startling to discover that Herr Werner does not even seem to be aware of their existence.

While in some places our author displays a want of that accuracy in research to which we are accustomed, and which we are entitled to demand, in others he goes much too far. He knows far more about the motives which led Boniface to take this or that step, about his ruling ideas, his plans and intentions, than, in my opinion, our scanty sources of information warrant. It is, no doubt, often allowable, and even imperative, to supplement existing records and to fill up gaps with a species of psychological interpretation: but quite as often, I think, it is far better by a *non-liquet*, or the "not proven" of the Scottish jury, frankly to own our want of knowledge than to deceive ourselves and others by bold suppositions, and to concoct something which can neither be called history nor fiction. Lastly, we cannot agree with Herr Werner in the harsh judgment which he pronounces on Boniface and his aims, in spite of the admiration he bestows on his eminent intellectual powers. The latest biographer of the great prelate is neither just to him nor to his efforts, because he measures both the man and the circumstances by a wrong standard: instead of trying to carry himself back in imagination to the eighth century, he judges them from his own standpoint, that of a German with strong national feelings, a Protestant and a scholar of the nineteenth century; consequently his representations are unjust and unhistorical. Of what use can it possibly be to pile up reflections on the turn which things would have taken, long ago, if this or that event had or had not happened? We shall seldom get beyond unsafe hypotheses, and only in the rarest instances attain positive certainty. One thing, on the contrary, is certain: it is not the province of history either to accuse or to excuse, but to try to understand what has happened and how it happened—perhaps, too, why it could not happen otherwise.

HARRY BRESSEAU.

Language. By Andrew Findlater, LL.D. (London and Edinburgh: W. & R. Chambers, 1875.)

THIS little book, which forms one of Messrs. Chambers' "Elementary Science Manuals," shows that they are still determined to retain the pre-eminence which many years of continued attention to the cause of popular

education in this country have won them. They are not more to be praised for their perseverance than to be congratulated on the happy choice they are wont to make of persons to execute the work they have at heart. The present instance is no exception: Dr. Findlater seems to be quite in his element when writing an outline of the Science of Language for the higher classes in our elementary schools; but more advanced students will also find it a very valuable handbook. In fact, we are told in the preface that it is meant not only as a school text-book, but also for self-instruction and private study. The plan on which the author went to work seems to us to be a very good one: it is this. The subject is made, as far as possible, to unfold itself gradually, as if the pupil were discovering the principles for himself, the chief function of the book being to bring the materials before him, and to guide him by the shortest road to the discovery. This is a step in the right direction, and every one who knows anything of elementary education in these days must agree with Mr. Matthew Arnold that what we most want is the knack of making our boys and girls learn to think.

The book is sold for tenpence, but we may safely say that the following paragraph alone is worth a great deal more:—

"Language passes from generation to generation by tradition; the rising generation naturally learn to speak as the adult generation speak; and where there is any express teaching on the part of the old, it is to the effect of guarding the young against any deviation from existing use. But, notwithstanding this, language does change, has always changed, and will continue to change, like everything human. In proof of this, we have only to look back at English as it appears in any book written two or three hundred years ago. It already begins to have a strange aspect, and were it not that almost everybody still reads the Bible and Shakspeare, its strangeness would strike us still more. Chaucer, who wrote two centuries earlier than Shakspeare, can be understood by ordinary English readers only with pains and the help of a glossary. When we go back five centuries farther to King Alfred, the language of the royal author is as much foreign to us as Dutch. So much is this the case that it has got a different name, and is spoken of as Anglo-Saxon. It is really, however, the same uninterrupted stream of English, only traced farther up towards its source."

A few school-books written in this tone would put to flight the absurd notions which Mr. Freeman and others have been for years combating with so much vigour and zeal. The difficulty mainly consists in the natural conservatism of schoolmasters, who are satisfied with their old notions and the old books that embody them. So all who wish to see education not reduced to a mere art of perpetuating exploded ideas should keep a strict watch over the text-books used. In point of detail, there are a few questions on which we should be disposed to differ from Dr. Findlater: for instance, one cannot approve of his adopting Dr. Farrar's genealogical tree of the Aryan tongues, especially as regards Wallachian. In his table of Grimm's Law he appears to have followed Professor Whitney too closely: for instance, under Celtic, which is no language in particular, we have a Welsh word *dau*, while most of the rest is Irish. As he can afford five columns to the Teutonic languages, he might

have given two to the Celtic ones, seeing that these islands still contain people known as Irish, Scotch Gaels, and Welsh. As it is, the Arabic and Turkish instances serve no particular purpose; why not Arabic and Hebrew, or Turkish and Magyar, or Finnish? With these trifling reservations the book may be recommended as a great boon to our schools.

J. RHYS.

CURRENT LITERATURE.

Die Ethik des Spinoza im Urtexte, herausgegeben, und mit einer Einleitung über dessen Leben, Schriften und Lehre versehen, von Hugo Ginsberg. (Leipzig: Koschny.) There has been so much literature about Spinoza in the last thirty-two years, since Bruder's edition of his works was stereotyped, that we should be glad of a new edition even if Bruder's had been absolutely faultless for its date. This, of course, it is not: the way in which the old preface to the posthumous works is cut up is rather vexatious, and though Bruder's references to the passages of other authors which Spinoza had in his mind are useful and unobtrusive, it might have been better if he could have marked in some way that they formed no part of the original text. Then, no doubt, there are misprints, though they are not of a kind to embarrass even a careful reader, and there may be places where he has ventured on some mild and imperceptible corrections of Spinoza's Latin. But we are afraid that if a new edition of Spinoza is desirable Dr. Ginsberg's attempt will only delay its execution; and this is the more to be regretted because the introduction—the only part of the work which depended entirely on himself—is really well and pleasantly done. It would be a good thing for everybody to read Spinoza in an edition that told them that he was not expelled the Synagogue for learning Latin and that he can hardly have been in love with his master's daughter, a child of eleven, and to be familiarised with the curious parallels between his system and that of Chasdai Creskas, a Jewish Rabbi of the fourteenth century, whose object was to defend Talmudic orthodoxy—by very questionable weapons—against the Arabian version of Aristotelianism. Dr. Ginsberg follows Dr. Joel, if anything, too confidently: after all, there is much to be said for the old view that Spinoza was consciously more influenced by the Cabbala than by anything else; he speaks himself of the doctrines of Hebrew theology, though disfigured by traditional excrescences, as identical with his own views, and this suits the Cabbala better than Creskas. On the other hand, Dr. Ginsberg carries incredulity to an amiable excess in dealing with Stolle's imputations on Spinoza's personal character. Stolle was in Holland twenty-eight years after Spinoza's death, and got acquainted with an old man who professed to have known him well, and obviously did know a good deal about him—as much probably as anyone of Coler's informants, and the belief in Spinoza's sanctity rests mainly on Coler's account of him and the fine tone of his own writings. Now, according to Dr. Ginsberg's own reckoning, both Spinoza's great books were pretty well finished ten years before his death, and he seems inclined to believe, on the word of Stolle's old man, that Spinoza said that it must not be supposed the Evangelists and Apostles were such holy people as they appear in books and are generally thought. Rieuwertz, an ardent admirer, writes that he said his *Ethica* had cost him so much trouble that unless it were done already he would never begin it again. These things being so, it is far from unlikely that Spinoza, like other people, should have maintained a higher tone of feeling and conduct in the midst of toil and poverty than when he was at ease and well-to-do. Stolle's charges really do not come to more than this: Spinoza sometimes ate and drank too much and now and then gave way to other sensuality;

his guarded way of speaking of his opinions had after all a shabby side to it. Most who had known him very properly preferred to remember his uniform gentleness and considerateness; the heroic abstinence he had practised while it was necessary; his spiritual wisdom, and the prudence with which he guarded his dignity and independence; the simplicity of tastes which he kept to the last; the habitual temperance which is really not incompatible with Stolle's report, for he lived a good deal with people who thought much less of a couple of cans of wine than the censorious old man who was Stolle's informant. The other charges against Spinoza's life may be dismissed more briefly: he was falsely accused of an intrigue with Condé; he was rather tenacious of his share of the family property, doubtless to assert the principle that excommunication ought not to involve disinheritance; he also composed a long and bitter book against the Jews, but having relieved his feelings by the composition, he was too wise and generous to publish it. One of the best things in the introduction is the account of how Spinoza's influence died out in Holland gradually and ingloriously. It is rather a strong tax on our credulity to be asked to think that all the German works in which Spinoza is directly or indirectly treated of are more important than those of Saisset or Caro. When we take leave of the introduction and come to the text our pleasure is over; the page and the type selected are both less convenient than Bruder's, the substitution of widely-spaced type for italics is anything but an improvement. The printing of the preface to the posthumous works is positively distressing by dint of sheer untidiness; and there is a long and not a complete list of Errata; e.g., on page 60 we read, after making one correction, "Eodem modo ac omnes concipiunt et ipsius Dei natura sequi ut se ipsum intelligat;" if *et* is not a misprint for *ex*, which Bruder prints, the least Dr. Ginsberg could fairly do was to explain and establish in his preface the particular kind of solecism he attributed to his author. We say nothing of "infirmities" for "infirmities" on page 74: it may only be a digression into a different system of spelling, but it is rather odd when we read "cognoscimur" for "cognoscimur" on page 81, and are told to mend matters by reading "cognoscimur" instead of "cognoscimur"; and on page 74 we are told in the Errata that "pugnare" is printed for "pugnare," whereas what is really printed is "pugnare." Though the Errata stop with the preface, the misprints do not. On p. 105 we have "poerandum" for "operandum;" on p. 113, "imigrantur" for "imaginantur," "odorifera" for "odorifera," unless this is one of the places where Bruder tries to be too classical. A whole line, ending in the middle of a word, is left out between pp. 112 and 113. After these specimens from the first part of the *Ethica*, a reviewer may be excused from going through the whole book, which does not improve as it goes on. P. 192, we have "eatnus" for "eatenus;" p. 215, Dr. Ginsberg follows Bruder, and no doubt the *editio princeps*, in reading "castitati" where the sense and context imperatively require "libidini," which got displaced by a clerical error of a kind which everybody who writes commits sometimes, because the termination of "ebrietati," which comes just before, suggested another word with the same termination and some relation; though as it happened a wrong relation, to the next stage of the writer's thought.

The Lives of the Saints; August and September. By the Rev. S. Baring-Gould. (Hodge.) As Mr. Baring-Gould proceeds in the execution of his undertaking one conviction seems to grow upon him more and more, that there is a good deal in common between hagiology and pathology, and he has not yet arrived at the stage in which he will occupy himself with the characteristic differences of two branches of knowledge which have hitherto been regarded as entirely separate. At present he is content to point out that it is no

wonder that Saint Rose of Lima had strange and sometimes unwelcome visions if we consider how she had ruined her health by austerities, and that St. Catherine of Genoa was obviously of an hysterical temperament, which her husband might well find trying, though both, under the guidance of the Church, made the best of their peculiar organisations. Oddly enough St. Hildegard, whose visions might easily have been represented as waking nightmares, is treated more respectfully, because Mr. Baring-Gould sympathises with her opinions on ecclesiastical and secular politics. In treating of the life of St. Joseph Cupertino (the especial abomination of M. Emile de Laveleye) Mr. Baring-Gould is careful to lay quite as much stress on the facts that he passed for more than half an idiot in early life, and had to the last a curious way of yelling and taking wonderful bounds through the air, as on his power of influencing waverers and reading thoughts. There are pleasanter things than these in the volumes: the pleasantest, perhaps, is the life of St. Elzéar, the husband of St. Delpine, who survived him for many years. They were Provençal nobles of the thirteenth century, married by their relations while children to unite the estates. They had a model household, lived together like brother and sister, and when Elzéar had to go to Naples he wrote to his wife that she would still be able to meet him in the Sacred Heart. The life of St. Liberius is told fairly and without any undue desire to make partisan capital out of it. There is an ingenious defence of the legend of the Theban legion. It is assumed that the local legend of a massacre of Christian soldiers at Agaunum is trustworthy; and then it is argued that the Theban legion would naturally have been cantoned all along the Rhine; that its head-quarters may have been at Agaunum; that there the massacre may have been general, while the Christian soldiers and officers were picked out and executed at other stations; and, lastly, that we have no particular reason to expect that, if this series of events really occurred, we should have found it clearly described in one or other of the primary authorities for the period.

Sermons out of Church. By the Author of "John Halifax." *Liber Humanitatis.* By Dora Greenwell. (Dalby, Isbister and Co.) The first of these books is mainly practical, the second mainly theoretical. Mrs. Craik's tendency is Protestant and beneficent; Miss Greenwell's is Catholic and ascetic; but both have their most characteristic feature in common. Both show that something like a transaction, not to say a capitulation, between religious and common-sense morality is impending; that a great many intelligent and well-disposed people will soon begin to settle *a posteriori* many most important questions which they have been used to settle *a priori*. People have been used to take their good generous impulses for granted, and judge of life by them, or else to take the tradition of their betters for granted, and judge of life by that; and now it seems they will have to look at life for themselves as the primary foundation on which to build their judgment. Neither writer has quite faced the question whether life bears being looked at in this way. For instance, if everybody moved to give up her or his own wishes or interest to another were solemnly to consider whether the other would really be benefited, or only gratified and rather meanly gratified, no doubt a good many very dull and very painful domestic tragedies would be withdrawn from the stage of the world, but it would be at the expense of making family life harder and more heartless, and more like social life; for a great deal of the superiority of family life depends upon a willingness to fulfil one another's wishes without judging them. But here, as in everything else, the author of *Sermons out of Church* accepts with little or no reserve the principle that conduct is to be guided by such of its consequences as can be foreseen, and fails, like most apostles of that principle, to realise that the only way in which people can be got to control them-

selves is by keeping up artificially an impulse which is sometimes naturally strong. For instance, the author has a very clear vision of the good that might be done if we looked after our dependants systematically, and in one way she is quite right; but most dependants resent interference, most superiors shrink from it, and so most of us leave our dependants without guidance, abstaining from an enterprise which is too difficult to be desirable. The writer is more reasonable when she insists that "our often infirmities" are largely due to the joyous imprudence of youth, and to the way in which people of all ages over-eat and over-drink themselves, for it is much easier to abstain from what we judge undesirable than to do what we judge desirable—though, after all, the prospect of old age under the most favourable circumstances, which is held out as the reward of self-control, hardly seems very attractive. One closes the book with the impression that life has been stripped to the bone, and that then the skeleton, dressed up in Sunday clothes, comes forward to lecture us on our duties, and tell us, among other things, that women ought not to have children unless they are prepared to give up all other interests. Miss Greenwell's book is perhaps less depressing because it does not profess to be cheerful; it is her chief distinction that she was the first Protestant writer who discovered, at least in recent times, that nature as well as vice is opposed to Christianity, whence it is perhaps natural that she should have discovered that Roman Catholicism is simply the oldest and strongest, and on the whole, the purest form of Christianity in the world, and that the so-called errors of Rome are either needless exaggerations of Christian principle, or else the rusty armour of the past which wounds the body it defended once. It is not surprising that the letters which develop this thesis were refused admittance by all English and American papers to which Miss Greenwell offered them. Even this paper, though mainly controversial, does not close without coming round to the fundamental thought of the book that asceticism is indispensable, and very nearly impossible, which is illustrated from Schiller, who is evidently a favourite author of Miss Greenwell's, as she quotes him more correctly than most of her other authorities. The most original essay is an enquiry into the connexion between poetry and religion. The author comes to the conclusion that both are competing forms of idealism, that devotion to one is generally attained at the expense of devotion to the other, and that devotion to either is better than devotion to the world. There is an attack on utilitarianism, stating fairly enough the familiar point that if people regulate their action by a consideration of what is worth while they will come to the conclusion that nothing is worth while. Further, the author has found out that in common affairs people cannot be got to act in the long run on any but common-place motives, that conduct is very much a matter of constitution, and that in all but the widest and strongest and healthiest natures, one set of virtues or one set of talents develops itself, if it reaches any high development, at the expense of the rest of the character. Under all these difficulties, she still maintains "the comparative freedom of the Will," and the importance of subordinating the natural to the supernatural life; but, upon the whole, the chapters which develop these views, and that on "The Dignity of the Human Body" (on which she often coincides with Mrs. Craik), rather remind us of the truth that an old garment wears out faster for being patched with new cloth.

The Everlasting Sign. By the Rev. William Hudson. (Longmans.) Mr. Hudson, whose *Life of John Holland* we noticed some time ago in the ACADEMY, has been struck, it seems, by the fact that the old evidences of Christianity are rather less effective than they used to be, and so he has looked out for an evidence which shall always be equally effective. He has found one that satisfies him in "The Christian Life," especially the

Christian life of those who have been gross sinners before their conversion; but it has not occurred to him that the very fact that some lead much worse lives than others before their conversion, which gives their conversion the supernatural appearance on which he relies, is an evidence against his postulate that everybody has the same religious faculty and the same responsibility for cultivating it.

NOTES AND NEWS.

THE Rev. Charles J. Robinson has been commissioned by the Merchant Taylors' Company to prepare for publication the "Probation Lists" of their ancient and eminent school. It is believed that a perfect list of the scholars from the year 1607 to the present time may be framed, and that in most instances the dates of birth, and in many the particulars of parentage can be obtained from the school records. It is proposed that to each name should be appended such biographical information as can be collected from authentic sources. "Old Merchant Taylors" may do good service by communicating with the editor, whose address is Norton Canon Vicarage, Weobley, Herefordshire.

We understand that Professor Max Müller has selected M. Darmesteter, of Paris, a highly promising young scholar, to undertake the translations from the Zend Scriptures in the series of the Sacred Books of the World.

AMONG the four candidates for the vacant professorship of Anglo-Saxon at Oxford whose names have hitherto been announced there are two highly competent scholars. These are the Rev. J. Earle, who formerly held the professorship himself, and Mr. H. Sweet, President of the Philological Society. Both of these scholars have done good work in Anglo-Saxon. Mr. Earle's edition of the *Chronicle* is acknowledged to be one of the best edited Anglo-Saxon texts that has ever been produced in England, showing not only accurate scholarship, but also wide historical and antiquarian knowledge. Mr. Earle has likewise published some shorter Anglo-Saxon pieces. He has also treated incidentally of Anglo-Saxon in his *Philology of the English Tongue*, a work which, in spite of its numerous merits, was unfavourably received in the philological world, as evincing an imperfect grasp of the fundamental principles of scientific philology. Mr. Sweet's chief work is his edition of Alfred's version of Gregory's *Cura Pastoralis*. In his grammatical introduction Mr. Sweet showed the erroneousness of the existing views of the chronology of the language, and was able by a careful study of the oldest MSS. to give a clear account of the characteristics of Alfredian English, and its relation to the later stages of the language. Mr. Sweet's other contributions to Anglo-Saxon are his sketch of Anglo-Saxon poetry in the new edition of Warton, and numerous papers read before the Philological Society of London. Mr. Sweet is now engaged on an Anglo-Saxon Reader, with notes, glossary, and full grammar, which is nearly finished.

THE second issue of Original Series Texts in the Early English Text Society has just been made. It consists of two thin volumes, the first edited by Mr. J. R. Lumby—a few short Anglo-Saxon poems on the Day of Doom, the Lord's Prayer, &c.—from the unique MS. in Corpus Christi College, Cambridge; the second, edited by Mr. Furnivall, from Lord Ellesmere's unique MS., "Francis Thynne's *Emblemes and Epigrams*, A.D. 1600." No text for the Extra Series is yet ready. The first will be Part II. of Prof. Zupitza's fifteenth-century *Guy of Warwick*, completing the book.

DR. JULIUS ZUPITZA, now Professor of English at the University of Vienna—editor of the second or fifteenth-century version of the *Romance of Guy of Warwick* for the Early English Text

Society, &c.—has been appointed Professor of English at the University of Berlin.

M. D. BIKELAS's translations of *Romeo and Juliet*, *Othello*, and *King Lear* into Modern Greek will be ready in a few weeks.

MR. WALL, the latest translator of Molière, being determined to preserve the flavour of the original passages in *patois*, has secured the help of a well-known English-dialect writer to reproduce the French *patois* in "Zummerset."

THE members of the Hunterian Club of Glasgow are to get another present from another of their liberal fellow-members. The *Scottish Worthies* of a minor poet, Alexander Garden, or Gardyne, of Aberdeen, was supposed to have perished, but Mr. David Laing, of Edinburgh, having discovered in the Auchinleck Library a manuscript copy of this hitherto lost book, suggested its publication by the Hunterian Club, together with the same author's *Lyfe, Doings, and Death of R. R. William Elphinstone, the 23 Bishop of Aberdeen, translated (into Scottish verse) out of the Lives of the Bishops of Aberdeen, be Maister Hector Boes*, from the original unprinted manuscript in Mr. Laing's possession. The two works, it is anticipated, will form a volume of about 300 pages, and the council of the club has just announced that Mr. Alexander B. Stewart has generously undertaken to defray the cost of its production as his gift to the members. The volume will be printed under Mr. Laing's editorial care, and will contain an introduction by him, giving some account of Alexander Garden and his writings.

M. RICHEPIN's *Chanson des Gueux*, mention of which was made in our Paris letter of last week, has been seized by the police.

THE Academy of Inscriptions has chosen M. Gorresio, the translator of the *Rāmāyāna*, a foreign associate, in place of the late M. Lassen.

WE are glad to notice that a new edition has appeared of the Rev. George Matheson's *Aids to the Study of German Theology* (T. & T. Clark). It is an excellent and modest little book, and may be heartily recommended to beginners. It seeks to present the fundamental conceptions of German theology, not merely rendered into English language, but transmuted into English thought. As such, it earns the gratitude not only of students, who find light where darkness usually broods thickest, but of all who have a regard for the purity of the English language. Though necessarily slight, and here and there hasty, it succeeds to a marvellous degree in presenting an intelligible sketch of the chief doctrines of German theology, couched in language whose style and thought are really English, not the bastard jargon of most so-called translators of Kant and Hegel.

MESSRS. PUTTICK AND SIMPSON sold, on Thursday the 29th ult., a copy of Earl Russell's *Memoirs of Thomas Moore*, bound in twelve vols., interleaved and illustrated with portraits, plates, and about 700 autograph letters of contemporary authors, artists, poets, statesmen, and other celebrities, with whom Moore was intimate; the price fetched was 26*l.* On the same day was sold for 20*l.* a letter of Burns to Mrs. Riddell, with an original stanza commencing "The trout in yonder wimpling burn;" a second letter to the same fetched 6*l.*, and one of Mrs. Burns, "Bonnie Jean," written after the poet's death, 2*l.* 15*s.* An interesting series of letters of John and Charles Wesley, Selina Countess of Huntingdon, George Whitfield, and other leading persons connected with the establishment of Methodism, chiefly addressed to Blackwell, the Lombard Street banker, caused much competition. The highest price fetched by a single letter of John Wesley, there being upwards of thirty offered in separate lots, was 5*l.*; the price of the majority ranged from 40*s.* to 50*s.* A letter of Charles Wesley, containing the hymn, "Come, thou everlasting Lord," sold for 7*l.*; others of George Whitfield,

for 40*s.* and 50*s.*; twenty letters of Lady Huntingdon, about her chapel in Bath, 12*l.* 15*s.*; and five letters of Dr. Doddridge, for 55*s.* Among the miscellaneous lots was a letter of Cromwell to Sir John Wollaston, dated August, 1649, the signature only being in his handwriting, which sold for 5*l.* 10*s.*

IN the *Fortnightly Review* Dr. Bridges argues very ingeniously that Harvey's discovery depended much more upon a careful comparison of structure and inferences as to function than upon the incidental confirmation which his doctrine derived from vivisection, which last was of less importance than Malpighi's discovery of the capillary vessels through which the blood actually passes from the arteries into the veins. Mr. Bagehot's article on "Adam Smith as a Person" points out skilfully how he was trained for his work on the *Wealth of Nations* by his position at Glasgow and by his visit to the Continent as tutor to the Duke of Buccleuch—a position which he owed to Charles Townsend's admiration for his *Theory of the Moral Sentiment*, upon which, perhaps, Mr. Bagehot is somewhat too severe. H. H. Statham, in the course of "Reflections at the Royal Academy," observes that the painters of fashionable ladies now seem much less fortunate in their sitters than Reynolds, Gainsborough, and Romney: the observation deserves to be tested, and, if it holds good, to be followed up. "Past and Present," by Frederic Harrison, is concerned with the defence of a temperate belief in evolution against some rather hysterical regrets which Mr. Ruskin, it seems, has expressed in a letter to the writer in the June number of *Fora Clavigera*. Mr. Harrison makes some true points: as that art never does much for the community which produces it (which probably Mr. Ruskin would not deny), as it rather resembles the blossom which is apt to exhaust the plant which brings it forth; that one art is often in a state of progress when others are in a state of decay: he insists with reason on the privileges which this generation has (or has had) in the way of music: otherwise he does not deal with Mr. Ruskin's fundamental contention that hitherto there is little reason to believe that the best products of complex or late civilisations are equal in ideal perfection to the best products of rudimentary or early civilisations, or with his inference that it would be a gain to dissolve the existing complex organisation by concentrating all individual energy upon developing the rudimentary elements of life, except, indeed, by an ineffectual appeal to mankind to admire Miss Nightingale more than Joan of Arc. The first part of Edmund Gurney's essay on some disputed points in music is taken up with a criticism of the inadequacy of Mr. Spencer's hypothesis of the origin of music as a simple methodisation of emotional speech, while he does not object to Mr. Darwin's theory that music is originally the language of sexual exaltation, sometimes idealised for itself, sometimes extended in the service of other emotions. In general the writer is disposed to dwell on all that is incommunicable and unique in music. He is also aware of the enjoyment which many whose strictly musical perceptions are dull or null honestly derive from plenty of noise of fine quality, to which he is inclined to trace much of the popularity of Beethoven, and more, if not most, of the popularity of Wagner.

IN the *Cornhill* there is an article on Horace's Art of Conduct, even better than that on his Art of Poetry in July, 1875, which would be nearly perfect within its limits if the writer had taken his translations of the Satires and Epistles from Professor Conington. The writer's limits seem to exclude all consideration of the chronology of Horace's writings, and of most of his special relations to the world around him; though he discreetly remarks on "the timidity with which he used his chances," and that great part of our interest in him arises from

our sympathy with his confessions of failure to practise his own art thus summarised:—

"First, check all enjoyment something short of the full, and mollify ill-fortune by a constant recollection of change soon to come; second, do not much postpone joys, nor depreciate small ones; third, the superior, permanent, critical self so obtained, keep conciliated, in spite of some failures, by a method of renewed effort which is not quite penitence."

The "Delightful Woman" is M^{me}. de Sabran, described from her recently published correspondence with the Chevalier de Boufflers.

In *Macmillan* there is an entertaining paper on "The Faust Legend," by H. Sutherland Edwards. We should have liked more information about Faust the professor at Cracow (who may or may not have been a descendant of the printer), whom Melancthon judged so severely, and of Twardowski, the Polish Faust. Mr. Arnold's "Last Word on the Burial Bill" is that in public places everything must be regulated by public order, and that, therefore, if there is to be any service at all, the existing service should be performed, as now, by the clergy, who should perform it over everybody whose friends wish it; the rubric about the unbaptised and the excommunicated being left out, as also the expression of any hope for the individual departed, while the service itself might be improved by substituting the short lessons of the Roman rite for the consecutive reading of 1 Corinthians xv.: as a concession to human infirmity a hymn might be permitted.

Fraser contains a very interesting article on Austria and Turkey which throws some light on the real wishes and interests of the various races who in different degrees are parties to the quarrel. It contains also an interesting paper by Mr. W. B. Scott on a Scottish Kirk Sessions-book for 1691, showing how the laird who guided the firing-party to Semple's house afterwards had to do prolonged penance for adultery. F. W. Newman has a criticism on Mr. Isaac Taylor's Etruscan theories which would have attracted more attention when the subject was fresh.

The "Conversation in a Studio" in *Blackwood* treats the question of "Spiritualism" with as much candour and acuteness as can be expected in dealing with a subject where it is desirable before all things to avoid credulous curiosity. "John's Hero" is a *passé littéraire*, out of the loose papers of whose youth "John" constructs an immortal novel.

In the *Leisure Hour* Principal Dawson begins a series of papers on the myths of the New World, which, though uncritical, will be worth following.

In *Belgravia* Mr. Swinburne's "Song in Season" is addressed to a heartless beauty, which rhymes to duty in the first and last stanzas. The instalment of the "New Republic" contains an interesting *pastiche* of Matthew Arnold's unrhymed anapaests.

The first number of the *Christian Apologist* has a paper by the Rev. George Henslow, on "The Nature of Scientific Proofs," which is worth reading. He goes through the best accredited principles of most sciences, and points out that there is a sense in which the proof on which they rest is a good deal short of mathematical demonstration or ocular observation; whereupon he holds that they rest on "moral conviction"—which shows the very confused state of thought upon the subject.

In *Temple Bar* there is an article on Thomas Dodd, the print-collector, by a person who has used his unpublished catalogues and autobiography, whom for some reason he thinks it well to call "the last of the grand school of connoisseurs."

THE *Revue des Deux Mondes* for June 15 contains an interesting article on Sebastian Cabot, who had his full share of illusions drawn from old cosmographers; an article on M. Louis Reybard's enquiry into the question what manufacturers in different countries have done, or can do, to pro-

vide for the wellbeing of their *employés*: apparently the only permanent thing is to give them good houses and a chance of buying them; other schemes answer for a time, but fail, owing to the irritation caused by disputes about wages. There is also an article on Tarass Grigorievitch, who did for Little Russia what Burns did for Scotland, gathering up most of the poetical motives popular in a region where, for reasons explained in the article, the poetical spirit was more active than in the rest of the Empire.

In the *Contemporary Review* Mr. Spedding begins an examination of Lord Macaulay's essay on Bacon, taking for his special text the two paragraphs in which Lord Macaulay sums up his view of Bacon's personal career. In the present number he works through the first as far as Bacon's action in the Parliament of 1593, one of the points in which his vindication of Bacon seems most completely successful. Arthur Arnold's article on Turkey contains a vigorous polemic against Mr. Bosworth Smith, and is coloured throughout by an assumption that all the good parts of the Koran must necessarily be a dead letter and all the worst parts remain in full vigour in every Mahometan state with Christian subjects; the writer appears to have had opportunities of interviewing Fuad Pasha. M. E. Grant Duff's paper on the "Pulse of Europe" is a careful *résumé* of our scanty information on a subject on which it is easy to declaim. R. H. Hutton, in dealing with "Christian Evidences, Popular and Critical," begins by showing that the question of the Resurrection is really much simpler than that of the identity of the Tichborne Claimant, of which the people are obviously unfit to judge; and concludes that, as the twelve certainly conceived it their function to bear witness to it, and were changed by their belief in it, we must rest satisfied with the evidence, if it is matter for evidence at all. H. G. Hewlett's "Songs for Singers" contains a very clear explanation of the paradox why so little of the writing of such musical poets as Shelley, Coleridge, Keats, and Swinburne is fit for music, while Mr. Browning's songs are fit to be sung. Mr. Fairbairn's concluding paper on Strauss is not the least interesting of the series, and Mr. Jukes' reply to Mr. Oxenham is admirable in tone, and not least effective with reference to the patristic side of the controversy.

In the *British Quarterly Review* E. A. F. has a very valuable paper on the Illyrian Emperors and their land. We may notice especially the passages on the Diocletian persecution, the fate of Diocletian's wife and daughter, and the short-lived Pagan and Dalmatian empire of Marcellian and Nepos. We should have been still more grateful if E. A. F. had told us how far Illyricum became, and how long it remained, a Latin land. The author of the article on the career of Mr. Disraeli observes, apparently by way of censure, "He is almost the only eminent man now living who breathes the spirit of the age of Goethe and Byron."

MR. GLADSTONE'S article on "The Courses of Religious Thought" has called forth an animated reply from (we presume) the editor of the *Allgemeine Zeitung des Judenthums*, the well-known Rabbi Dr. Philippson, of Bonn. The ex-Premier is charged with fundamental errors on the subject of Judaism. Thus, by classing the Jews with the "Theists," he implies that they have no "objective foundation" for their faith, forgetting that the Jews have "the oldest and most uninterrupted of religious traditions." More important is Dr. Philippson's criticism of Mr. Gladstone's conception of the Messiah, which may be thus resumed: the Jews, like the Old Testament prophets, look up to this personage as the deliverer of Israel and of humanity; Mr. Gladstone, like Christians in general, interpolates the idea of a personal relation between the Messiah and the individual believer. He is, we are told, equally mistaken as to the views of the "reformed Jews"

on the blessings of civilisation, which he supposes that they practically identify with the Messiah. The truth rather is that, without renouncing the hope of the personal Messiah, they superadd to it a belief in a Messianic age—i.e. an age when the conditions of life, both spiritual and material, shall be ideally transformed. But did not the prophets themselves speak sometimes of the Messiah, sometimes more generally of the blessings of the Messianic age?

In the June number of the *Nuova Antologia* there is a careful article by Signor B. Malfatti on Bernardo, King of Italy, the grandson of Charles the Great. Signor Malfatti has brought together all the scanty facts that are known about him, and has striven to make clear the part played by him in the history of the time. In the same magazine is an account of the restoration of the little church of St. Cecilia at Bologna, which stands behind the church of San Giacomo Maggiore. It was built by the order of Giovanni II., and was adorned in the years 1505 and 1506 with a series of frescoes representing the life of St. Cecilia by Francia, Lorenzo Costa, and three of their pupils. The church was suppressed in 1805, and used as a sort of lodging-house by the fathers of the neighbouring convent. The walls were terribly damaged, and only in 1874 was it determined by Minghetti to restore the church and the frescoes. The work was intrusted to Signor L. Cavenaghi, who seems to have executed it with great care, and to have restored the frescoes with as little repainting as possible.

OBITUARY.

AVENEL, Georges, at Paris, July 1, aged 48. [Author of a Study on Anacharsis Clotz, *Lundis Révolutionnaires*, &c.; editor of *Voltaire*.]

FERRARI, Joseph, at Rome, July 1, aged 65. [Editor of *Vico*; author of *Idées sur la politique de Platon et d'Aristote*, *Essai sur le principe et les limites de la philosophie d'Histoire*, *Histoire des révolutions d'Italie*, ou *Guelphes et Gibelins*, and numerous other works.]

LEIGH, Col. Eberton, M.P., in London, July 1, aged 61. [Author of *Ballads and Legends of Cheshire*.]

HARRIET MARTINEAU.

On July 1 the grave closed over the remains of one of the bravest and hardest-working women whom our time has known; and no time has been more fruitful than ours in women of mark. Harriet Martineau was buried in the old cemetery, Birmingham, on Saturday. We should have expected Norwich—the city in which she was born, and which had been the home of her family for the 200 years since the revocation of the Edict of Nantes brought them to England—to have been selected for this honour, if she had made up her mind to leave her beautiful little home in the Lakes, in full view of Rydal Mount. As she seems, however, to have made every last arrangement herself, the selection of her resting-place was probably her own; but it is Ambleside and not Birmingham which will always be connected with her name. It is true, no doubt, of the greatest of us that

"Day by day our memory fades
From out the circle of the hills,"

but we venture to predict that the fading in her case will be slow in the Westmoreland hamlet, which was her chosen home for more than a generation. The figure of the invalid deaf lady—so loving in her family life; so simple and neighbourly, in the truest and deepest sense of the word, with rich and poor; so old in years but young in heart; so courageously tilling and cropping her two acres of ground; so full of the brightest and freshest interest in all political and social questions; so ready to make experiments in all realms visible and invisible, and to state results as she saw them, with a candour and fearlessness as valuable as they are rare—is one which will not be lightly forgotten, even in the land of Wordsworth, Coleridge, Southey, and Arnold.

Hard work and high courage were, to our thinking, her most noteworthy characteristics. Even those most familiar with her life and work will have been startled at the list of her writings drawn up by herself, "to the best of her recollection," which appeared in the *Daily News* as an appendix to the autobiographical sketch left by her for publication with the editor of that journal, to which alone in her later years she had contributed no less than 1,642 articles. From this list it appears that her first book, *My Servant Rachel*, was published in 1827, her last, *Biographical Sketches*, in 1869. In those fifty-two years more than 100 volumes (103 we believe to be the exact number) appeared from her pen, besides which she was a constant contributor to quarterlies, and monthly magazines, and newspapers, and carried on a correspondence which would of itself have been enough to use up the energy of most women. Apart from all question of its contents, the mere feat of getting such a mass of matter fairly printed and published could not easily be matched, and the more the matter is examined the more our wonder will grow. In all that long list there is not a volume, so far as we are aware, which bears marks of having been put together carelessly, or for mere book-making purposes, and her fugitive articles are as a rule upon burning topics, the questions by which men's minds were most exercised at the time. Indeed, though she lived by the pen, no writer ever wielded it with greater independence and single-mindedness. What she says of herself in the autobiographical sketch already referred to is most true, "her stimulus in all she wrote from first to last was simply the need of utterance." And in her resolve to keep that utterance perfectly free she again and again refused offers of a pension from the civil list.

Of her quiet courage perhaps the most memorable example is her conduct in the angry discussion which took place over her recovery from a dangerous illness in 1844 by means of mesmerism. The story was published at first without her sanction, and soon the fight over it raged fiercely in the scientific world. Misrepresentation as usual abounded, so she came forward and stated what really happened, with the views derived from her own experience of mesmerism as a curative agent. This drew upon her, as she truly says, "an amount of insult and ridicule which would have been a somewhat unreasonable penalty on any sin or folly which she could have committed." To friends who pressed her not to publish, foreseeing what it was likely to bring on her, she simply replied that it was hard to see how the world could be ripened if experimenters in new departments of natural philosophy concealed their experience.

Her main work was done before the present generation of readers can remember, but those whose memories carry them back to the time of the first Reform Bill, and whose opinions on political and social questions were forming in the uneasy years which followed, will readily confess their debt of gratitude to her. For she did more than any other writer, not excepting Archbishop Whately, to bring home to them the fact that the questions which political economists were discussing, and especially those connected with the Poor Laws, were not mere abstract problems for philosophers to argue over, but issues involving the welfare of every member of society. As one writes the words now they seem to express a mere truism, but that this is so is due in no small measure to her. And she rendered that generation of readers a yet higher service by the tone of these social and economic writings. They are, we think, the first popular works of a class now so common, distinguished by a genuine and discriminating sympathy with the hopes and aims of the poor, and an understanding of their trials and temptations. The improved tone of thought and feeling on all social questions has arisen from many causes, and is due to many workers, but of these none have been more earnest than,

and few so successful as, Harriet Martineau. Her forthcoming Autobiography will be looked for with deep, if somewhat painful interest, for it is to contain "a full account of her faith and philosophy." In the sketch already referred to she tells us that the cast of her mind was "more decidedly of the religious order than any other, during the whole of her life," and that "her latest opinions were in her own view the most religious;" and at the same time "that she was not a believer in revelation at all" in her later years. Her firm grasp of her own meaning, and her singular power of expression will probably stand her in good stead in making her faith, whatever it may be, clear to those who have never yet been able to understand it. In any case it must command the most respectful attention, for even if not the motive power in, it was at least consistent with, a singularly noble and courageous life.

T. HUGHES.

MM. ASSÉZAT AND G. AVENEL.

Two distinguished journalists and men of letters have just died at Paris, M. Assézat and M. G. Avenel. M. Assézat devoted his special attention to the men of the eighteenth century. He sought to rescue some of the most utterly forgotten of their number from the obscurity into which they had fallen, and published editions of La Mettrie's *L'Homme-Machine* and *Les Contemporains* by Rétié de la Bretonne. Very recently he undertook a work on a great scale, with which his name will ever be associated—an edition of the Complete Works of Diderot, of which fourteen volumes have appeared under his superintendence. He has incorporated a very considerable number of unpublished works, and has added prefaces and notes which show vast learning combined with sound judgment. M. Assézat was likewise a highly-esteemed contributor to the bibliographical department of the *Débats* and the *République Française*.

M. Georges Avenel was only forty-eight. He was a devoted partisan from his youth upward of Republican ideas, and spent the whole period of the Empire in studious retirement, only writing a few occasional articles for the papers. The Revolution was his special subject, and he had a thorough knowledge of its minutest details. In 1865 he published his great work on Anacharsis Clootz, which gained him a great reputation with the democratic party. He held a small post during the siege of Paris, and in 1871 became attached to the staff of the *République Française*, to which he contributed an article every Monday on the revolutionary period. He has since published a considerable number of these sketches in a volume entitled *Lundis Révolutionnaires* (Leroux), and one of them has appeared separately under the title of *Ea Vraie Marie-Antoinette*. M. Avenel was not only a man of noble character, he was also a writer of talent, and his style was vigorous and original; but the want of calmness and impartiality and of strictness of method prevented him from being a historian in the true sense of the word. He never quoted his authorities, and did not select them with critical exactness. He did not belong to the great positive and scientific school which has renewed historical studies in our days; a free-thinker in religious matters, he was a mystic and a devotee in all that concerned the memories of the Revolution: only, instead of setting up a single idol as M. Louis Blanc and M. E. Hamel have done, he burnt his incense almost indiscriminately before all the actors in the great drama, and transformed their struggles and their enmities into simple misunderstandings.

G. MONON.

NOTES OF TRAVEL.

LETTERS from Khartum bring the intelligence that Mr. Lucas' expedition, referred to in the ACADEMY of April 8, has left that place in a flotilla of boats making its way up the river to

the Bahr el Ghazal, which is to be the base of exploring work to westward of the Albert Nyanza.

It is remarkable that the letters from the members of the Egyptian Expedition who lately circumnavigated the Albert Lake make no mention of Mr. Stanley; and this leads to the belief that he must have altered the plan laid down in his letters from the Victoria Lake in April and May, 1875, by which he intended to return to the Katonga valley, and thence, after having paid another visit to Mtesa, to march directly west for Lake Albert, hoping to meet some of Colonel Gordon's gallant subordinates there.

THE second part of Lieut. Cameron's "Sketch of a Journey across Africa" in *Good Words* will be read with much interest. It describes his boat voyage round the Tanganyika, and the journey westward from the lake to the Manyéma country, and the Lualaba at Nyangwe. The sudden change of scenery, people, and customs noticed by the traveller after passing the mountains of Bambarre and descending into Manyéma recalls the similarly well-marked contrast observed by Dr. Schweinfurth in passing over the water-parting between the Nile tributaries and the basin of the Uelle, and suggests a continuation of the same great natural divide. Cameron's identification of the nomadic Watuta, a peculiar people of the eastern side of the Tanganyika, with the Mazitu, found by Livingstone on the north-west of Lake Nyassa, is also an interesting point.

THE last number of the *Explorateur* contains an important sketch-survey and description of the river Volta, the boundary river of the British possessions on the West African Gold Coast, for about 200 miles from its mouth upwards, the result of an expedition led by M. J. Bonnat. The rapid of Laballe, near the farthest point examined, is the most formidable obstruction to the passage of the river, the difference of level above and below the cataract in the dry season being twenty-five feet in a distance of 700 yards. During the rains, however (September and October), the river rises fifty feet, and the rapids would then be easily ascended by a steamer.

PROF. MONIER WILLIAMS'S two lectures on India, delivered last term at Oxford, have already been referred to in the ACADEMY. They were a record of the impressions made upon him in his recent travels in the country. After showing how the gigantic barrier of the Himalayas on the north caused the early geographers to imagine that India was a circle surrounded by the sea as well as occasioned that preservation of primitive Aryan customs and modes of speech which strikes us in Hindustan, he went on to state that the number of different languages in India may be estimated at twenty-two. He had been much surprised at the ease and fluency with which the extinct Sanskrit was still spoken by the learned classes throughout the country. He had been equally surprised at the sight of the 10,000 school-children assembled at Bombay to welcome the Prince of Wales, who, though drawn from the middle ranks, were yet all, boys and girls, dressed in rich silks, satins, brocades, and velvets of all colours, with gold-embroidered caps, and jewels of great value on their feet and arms, necks and ears. His visit to a village community had impressed upon him the fact that Hinduism was a system of compensations. The Bhanji, a man of the lowest caste in Gujerat, might be despised by a Brahman and his touch and very look be avoided by him: yet the Bhanji had his revenge. The Brahman was omnipotent during the day, his blessing made rich and his curse withered; but the moment the sun went down and darkness set in he became powerless for good or evil. The tables were then turned, and the power of the Bhanji of Gujerat began. This was curiously displayed in some supposed power over the fords of rivers. No Gujerati Brahman would cross a ford after sunset until he had asked permission of a

Bhanji. Prof. Williams regarded the Hindus as essentially a religious people. Religion enters into every action and relation of their life. No hardships can deter the Hindu from pilgrimages and visits to his sacred shrines. The orthodox creed of Brahmanism is self-extinction, the absorption of the individual into the Universal Soul. This universal essence or Brahma manifests itself throughout the world. God is all visible form, and all visible form is God, and hence stones, rivers, mountains, plants, trees, animals, and men are but steps in the infinite evolution of his being. The cow typifies the all-yielding earth, the serpent is the symbol of eternity, and hence the sacredness of these two animals. Even astronomy is made to subserve the cause of Pantheism. The use of idols is defended on the ground that they are mere reminders and frighteners, to aid the faith of the good and to rouse the fears of the bad; they are not themselves divine beings. The uneducated masses of the people, however, do not observe this distinction between symbol and reality. But idolatry is breaking down on all sides, and the only two religious refuges that the Hindus have before them are either Theism or Christianity.

LETTER FROM EGYPT.

Cairo: May 29, 1876.

It will interest those who have visited, and still more those who intend to visit, the land of the Pharaohs, to hear that Mariette Bey is about to establish, with the sanction of the Khedive, a library at Thebes, in which books of travel, histories, guides and maps, and all publications that are likely to be of value and interest to travellers, will find a place. In future seasons, therefore, a sojourn at this centre of interest in Upper Egypt will be made under more favourable circumstances than hitherto. Further, Mariette Bey intends to provide the Nile steamers of Messrs. Cook with small libraries, which will contribute greatly to the convenience of those—and their number increases yearly—who explore Egypt under their guidance.

There are many here who believe that the upper country is destined shortly to become the most favoured resort of invalids, for whom, they allege, the climate of Cairo is becoming too cold and changeable. However this may be for the generality, it is certain that there are many complaints for which the equable winter temperature of the more southerly districts is more beneficial than that of Cairo. Therefore all success is to be wished to the Sanatorium which the enterprise of Messrs. Cook is about to establish, according to their late announcements, at Philae.

Mariette Bey has also decided to prepare for publication an abridged edition in English of the Boulak Catalogue, which will be fully appreciated by those travellers who cannot read French with facility, and by flying visitors, whose hours are limited, and who shrink from the formidable-looking French edition. Such a work has long been a desideratum, and, coming from the pen of Mariette Bey, it will be hailed as a welcome supplement to his former publications. M. Mariette has always—and this is a further proof of it—had the interest of English travellers and visitors to the museum at heart. Those who have had the rare pleasure and advantage of going through these rooms at Boulak under his guidance, and who have experienced his extreme and well-known courtesy, will always look back upon the hour thus spent as one of the most profitable and agreeable that they passed in Egypt. There is a peculiar charm in hearing him speak, since there is no one, perhaps, who possesses in a fuller degree the happy gift of throwing the most vivid descriptions of the remote past into a most attractive and fascinating form. And so, as you close your catalogue, of which he is the author, and listen to his own words, ancient Egypt seems in very reality to live again before your eyes and

before your mind. The museum has become peopled with animate beings. Marble and granite begin to find a voice in all their sculptured forms. The mummies seem to rise from their massive sarcophagi, or descend from their glass cases, to narrate in detail their lives, confessing their sins, and explaining the mysteries of their religious and social system. Here at Boulak, at any rate, their memories appear to be excellent; for—save that they maintain a little reserve as regards chronology—they are never at a loss to answer any questions with which you may endeavour to puzzle their lately slumbering faculties. They recount their pleasures and their pastimes, as well as their labours and their grievances; and they smile reproachfully as they remind you how much they have been misunderstood until Champollion and Mariette discovered how to conjure them from their tombs and call them to account. Thus, when they have discussed all the objects that fill the cases of Boulak, they have shown you how closely M. Auguste Mariette has approached to lift the fringe of Isis' veil; and, in fact, they have pretty well explained themselves, and their periods, and their dynasties, to the satisfaction of all parties.

It is thanks to the great kindness of Mariette Bey that I am now able to mention the additions and alterations just made by him at Boulak in consequence of the important recent discoveries, to the investigation of which he has of late been devoting so much of his time. The result has been the entire re-organisation of all monuments classed as historical. This arrangement, while it is of the highest interest to the general public, is of such scientific importance that the collection of Boulak (which contains the most valuable monuments that exist for the determination of the chronological history of ancient Egypt) may be said to enter upon a new epoch of its existence. The additions which call for special attention are:—

1. A case in which a collection of small objects—chiefly scarabs bearing royal cartouches—are placed in chronological order, in illustration of the entire series of dynasties.

2. A group of royal heads, sculptured in granite and other materials, which are all remarkably interesting. The one, however, which demands special attention is that of a king of the name of *Smendis* (XXI. dynasty). This is a name hitherto unknown; Mariette Bey has, therefore, not only added a new king to the records of this dynasty, but has also adorned Boulak with his royal portrait. This *Smendis* was, says Mariette Bey, a king who ruled at San (the biblical Tanis) at a period when the upper country was governed by the chief priests of Amon at Thebes.

The present may be deemed a fitting occasion to mention briefly those monuments, as re-arranged at Boulak by Mariette Bey, which he considers to be of the highest historical importance. It is needless to observe that many of the objects in the museum which are of the highest value from a scientific point of view are such as to attract small notice from the public in general.

As no monuments, unfortunately, have up to the present time been discovered illustrative of the first and second dynasties, the records of the third come first in order.

Dynasty III.—The chief monuments of this period are the two statues of *Meydoum* (from the necropolis that encircles the "False Pyramid" so named). These represent a Prince *Ra-hotep*, and a Princess (wife or sister) *Nefer-t*, who lived in the time of *Snefrou*, last sovereign of the third dynasty. "At no epoch," says Mariette Bey, "has Egypt produced more speaking likenesses than in the case of these statues, which reveal such perfection in art at a period prodigiously remote Lastly," continues the catalogue, "we must allude to the importance of the statues of *Meydoum* from an ethnographic point of view. If the Egyptian race was of the type which is here presented, it must be admitted that it bears no

resemblance whatever to the race which inhabited the North of Egypt a few years only after *Snefrou*. To gain an idea of the problem which we here suggest we have only to compare these statues of *Meydoum* with those in the museum of the fourth and fifth dynasties."

The other remarkable monuments are portions of two façades of a tomb, also at *Meydoum*, which was that of a family living at the same remote period, just anterior to the dynasty which reared the Gizeh Pyramids. The fragments of these façades are painted in vivid colours upon an outer coating of stucco. We see a group of geese, half life-size, in which the execution of detail and the preservation of colour is striking in the extreme, when we consider that these are absolutely the oldest Egyptian monuments in the world, having attained, according to the chronological tables of Mariette Bey, the very respectable age of about 6,200 years.

Dynasty IV.—The chief monument is the large statue, in diorite, of *Chephren*—builder of the Second Pyramid of Gizeh. The other monuments include the *débris* of various statues of *Chephren*, recently added to the collection by Mariette Bey, and now placed in the garden of the museum; and two large sarcophagi, which are those of two sons of *Cheops*.

Dynasty XI.—The "Tablet of Antifaa II." This is a royal stela, coming from a small pyramid at Thebes. It was the subject of a memoir read by Dr. Birch on March 2, 1875 (*v. Transactions of the Society of Biblical Archaeology*, Vol. IV., Part 1).

Dynasty XII.—Various statues of queens from Tanis.

A colossal statue, in black granite, representing a king of this dynasty, and one of the finest specimens of Egyptian art. The name of *Rameses II.* has been subsequently inscribed upon the statue.

Numerous royal stelae, which record events in the lifetimes of kings and of private individuals of the XII. dynasty. These records possess great historic value, inasmuch as such biographies furnish dates, or at any rate facts, which aid in fixing the chronology of the period. For instance, in some cases, it is recorded of such or such an individual that some event took place in the lifetime of a certain king; while another event, such as his death, took place in that of a successor. These tablets are not yet described in the catalogue.

Dynasty XIII.—Various records of kings, chiefly from Thebes and Abydos. One royal stela, bearing the name of a King *Nefer-hotep* of Abydos, is of an interesting character. It records that a visit was paid by *Nefer-hotep* to the library of the Temple of *Osiris* at Abydos, on which occasion the MSS. were found to be in a sorry condition of neglect. Orders were, therefore, given by the king to replace the MSS. by fresh copies, and to place the library under repair.

Dynasties XV., XVI., XVII.—Period of the *Hyksos*, during which the Shepherd Kings ruled in Lower Egypt, while the legitimate kings held dominion in the upper country.

It is at this point that the discoveries of Mariette Bey have been of such extreme importance in bringing to light various names and events that illustrate this portion of the history of the now divided kingdom. The monuments of this epoch with which Mariette Bey has enriched the Boulak Museum invite special attention, since they speak of a period respecting which the museums of Europe are silent. The chief of them are as follows:—1. *Sphynxes*, and especially statues of two kings, who stand upon the same pedestal, and hold in their hands water-fowls and various fish, together with the flowers of the plant called "bashnin." These are described by Mariette Bey as undoubtedly representing two of the Shepherd Kings. Another name, that of *Psousennès*, had been added, as is so often the case, at a subsequent period. As regards the type of physiognomy, "the features are hard and unprepossessing, and bear a strong resemblance to

the lion-maned Sphinx of the same epoch. The upper lips are shaven, but the cheeks and chin are covered with an abundant growth of wavy hair. The heads are covered with huge wigs, arranged in coarse tresses." 2. From Thebes, various objects illustrating the domination of the kings of Upper Egypt who were contemporary with the Hyksos ruling in Lower Egypt. Among them is a long wooden sword, bearing the name of one of these kings.

Dynasty XVIII.—Great period of Renaissance—a period richly illustrated in all the collections of Europe; especially, as regards important historical monuments, at Turin. What is noticeable at Boulak is the collection of gold ornaments and jewels, which always attract so much attention from visitors. They were the property of a queen who lived at the beginning of the eighteenth dynasty.

Dynasty XIX.—The celebrated "Sakkara Tablet," engraved on both faces, of a priest of Memphis, named Tounar-i, who died in the reign of Ramses II. It is the list of fifty-eight kings inscribed upon the outer sepulchral chamber of this priest that is so valuable in confirming, as far as it goes, the lists of Manetho. (Mariette Bey, *Notice des Princip. Monum. à Boulak*, No. 916, p. 280, 1874.—*Revue Archæol.*, Nouvelle Série, tom. ix., p. 169.)

Dynasties XXII.-XXVI.—This was a period enveloped in complete obscurity until the publication of the results of the excavations conducted by Mariette Bey at Gebel Barkal (the Biblical Noph: the Napata of Strabo) threw entirely new light upon what was before a region of mere conjecture.

The chief monuments consist of five stelæ, which furnish information concerning the flourishing Ethiopian Empire formed in the "Soudan"; which, having been annexed to Egypt in the XVIII. dynasty, adopted the civilisation of the conquering race. Then, during a period beginning with the XXII. or XXIII. dynasty, it became the rival of its former conqueror, and subsequently brought under subjection all Egypt to the shores of the Mediterranean; so that the symbols of a double royalty were combined in the persons of its kings. The five tablets appear to furnish rough outlines for a historical sketch that would portray the rise, the grandeur and supremacy, and finally the decadence and re-isolation of this great Ethiopian Empire. The *résumé* of their contents is to be found in some of the most interesting pages of the *Boulak Catalogue* (*Notice*, &c., Nos. 917-921.—pp. 917 seq.).

ROLAND L. N. MICHELL.

THE PROPOSAL TO ASK A UNIVERSITY CHARTER FOR OWENS COLLEGE, MANCHESTER.

THE Senate of Owens College have kindly forwarded to us copies of their own pamphlets, advocating the elevation of their institution into a university, together with the letters they have received from a number of private friends, specially interested in academical education, on the same subject. Whatever opinion may be taken as to the merits of the scheme, there can be no dispute that the Senate, who appear in this matter as identical with the professorial staff, have followed the most desirable course to obtain a critical consideration for their proposal. In the pamphlets they have the opportunity of stating their own case with all the authority and experience that their position can give; and it may be assumed that they have omitted no evidence and no arguments which are either felt in Lancashire, or calculated to convince the public tribunal to which they appeal. In answer to these pamphlets they have received from a list of friends, who command attention both from their number and personal distinction, an independent body of suggestions supporting or criticising the proposal communicated to them. No better method could be adopted for elucidating

all the aspects of the question, discovering its probable consequences, and revealing the dangers and difficulties to which it is exposed.

The proposal is no other than to found a new "national university, enjoying the right of conferring its own degrees;" and to incorporate Owens College as at present constituted, and Owens College alone, as that new creation. For the due consideration of such a proposal it is evident that wide information and much discussion is required. It will be necessary to arrive at some agreement as to the proper conception of a university, and to discover how near the present tendencies of the Manchester College permit it to approximate to that ideal; as well as to settle the minor question, whether the multiplication of independent degree-giving institutions is desirable in England at the present day. It is not, of course, surprising that the local professors show a disposition to answer this last question in their own favour, and to rest the strongest part of their case upon that affirmative answer. They are profoundly dissatisfied with the examination-system of the London University. The proportion of their students who adopt the regular three years' course, accommodated to the London examinations, is "comparatively small, and shows a tendency still further to diminish." They object, also, to the principle of their students being examined by an alien body, in the organisation of which they have no part; and they give in their adhesion to the dangerous theory that the work of teaching and that of examining should rest, if not in the same hands, at least under the same control. The number of professors and lecturers (exclusive of the Medical Department) now amounts to thirty, and it may possibly happen that the present incumbents are adequate to the new duty which they seek to impose upon themselves; but in the interests of their successors it is well to recall to mind Mr. Lowe's apologetic, that "it is bad housekeeping to set the cat to watch the cream."

With regard to the more important question, which turns upon the meaning we should attach to the word "university," the papers now lying before us do not carry the discussion very far. It is something, however, that the friends of Owens College are unanimous in their protest against the insidious theory, which once threatened to become popular, that the functions of a university are limited to the holding of examinations, and the conferring of degrees. This outward mark of a university is the very thing that the Senate is desirous to obtain; and it may fairly boast that it possesses already certain other academical attributes: a common curriculum for the students, regular attendance at lectures, adequate buildings, permanent endowments, a corporate enthusiasm, and a distinguished and industrious staff of professors. But, granting all this, those who are most familiar with the ideals of modern university reformers, and with the Continental practice, cannot but feel that there is yet one thing lacking. Where is the guarantee for the maintenance of that universality of studies, that due proportion between Arts and Science, and between research and teaching, without which a university may sink into a mere union of technical schools?

The Senate of Owens College, indeed, argue that when once the privilege of conferring degrees is conferred, the prestige of the new title, operating upon the proved capacity of the students and teachers, and also upon the municipal enthusiasm of Manchester, will insure that all the manifold developments of academical life will gradually unfold themselves in their new home. To not a few persons, we fear, these hopes will appear visionary; and adverse critics will naturally be tempted to throw out the taunt that Owens College desires a university charter in order that it may use the name to help itself to become that which the name has already presupposed. On this point it would be impossible to improve upon the warning of Prof. Huxley, whose letter forms the most

valuable of the contributions to which this proposal has given rise:—"A university is, in my judgment, a corporation which has charge of the interests of knowledge as such, and the business of which is to represent knowledge by the requirements of its members, to increase knowledge by their investigations, to diffuse knowledge by their teaching." That such institutions might advantageously be multiplied over England, and that Owens College "may fitly expand into a university," Prof. Huxley has no doubt; but he pertinently questions the relevancy of the tacit assumption that Owens College should insist, as an essential step towards this end, "upon branding its own herrings."

Herein lies the gist of the whole matter. Universities are not made, but grow. The Manchester College, by private endowment and local energy, can elevate itself to any height which it pleases in the academical scale; and, when it has thus become a university, no one will then refuse to it the name. Yet further, when that time has come, there would be no objection to its being placed by the State on a level with the universities that confer degrees, provided that it is still desirous of the privilege, and that such institutions continue to exist. In the meantime, the present proposal appears to us premature. The foundation of a new degree-conferring body is not, even politically speaking, a problem to be settled offhand. The evils caused in the United States by the excessive multiplication of universities are too formidable to be disposed of in a brief footnote. France has not yet made up her mind upon the question. The examples of Germany and of Scotland are of doubtful import; while the experience of England herself during the present century at Durham and London, as well as in Ireland, is of such a nature as to make statesmen pause before they meddle with the subject afresh. JAS. S. COTTON.

SELECTED BOOKS.

General Literature.

- HUGO, Victor. *Actes et paroles*. III. Depuis l'exil. Paris: Lévy. 6 fr.
REDGRAVE, Gilbert R. *Manual of Design*, compiled from the Writings and Addresses of Richard Redgrave, R.A. Chapman & Hall.
VANDAL, A. *En karriole à travers la Suède et la Norvège*. Paris: Plon. 4 fr.
WHITE, W. *Holidays in Tyrol*. Chapman & Hall.

History.

- LENORMANT, F. *Les antiquités de la Troade et l'histoire primitive des contrées grecques*. 1^{re} partie. Paris: Maisonneuve.
NERVO, le Baron de. *Gustave III., roi de Suède, et Ankarström, 1746-1792*. Paris: Lévy. 7 fr. 50 c.
SCHMID, R. *Die Schlacht bei Wittstock. Ein Beitrag zur Geschichte d. 30jähr. Krieges*. Halle: Gessenus. 1 M. 80 Pf.
THURBAU-DANGIN, Paul. *Le parti libéral sous la Restauration*. Paris: Plon. 7 fr. 50 c.
WESTENFELD, F. *Die Statthalter v. Aegypten zur Zeit der Chalifen*. 4. Abth. Göttingen: Dieterich. 2 M. 40 Pf.

Physical Science.

- FLUECKIGER, F. A. *Documente zur Geschichte der Pharmacie*. Halle: Waisenhans. 1 M. 50 Pf.
MASCART, M. *Traité d'électricité statique*. Paris: Masson. 20 fr.
SECHI, A. *Die Einheit der Naturkräfte. Ein Beitrag zur Naturphilosophie*. 3. Lfg. Leipzig: Froberg. 3 M.

Philology, &c.

- BEAL, Samuel. *The Buddhist Tripitaka as it is known in China and Japan*. Devonport: printed by Clarke & Son.
BENFEY, Th. *Die Quantitätsverschiedenheiten in den Samhitān. Pada-Texten der Veden*. 3. Abthg. Göttingen: Dieterich. 3 M.
RETTIG, G. F. *Platons Symposium erklärt*. Halle: Waisenhans. 10 M.
RIG-VEDA. *Übersetzt u. versehen v. Prof. H. Grassmann*. 1. Thl. Die Familien-Bücher d. Rig-Veda. 1. Lfg. Leipzig: Brockhaus. 3 M.

SCIENCE.

Ethical Studies. By F. H. Bradley, Fellow of Merton College, Oxford. (London: Henry S. King & Co., 1876.)

"DOGMA is more pleasant than criticism, and as yet we have no English philosophy whose basis is not dogmatic." These words indicate the spirit of this remarkable volume

of essays. Mr. Bradley's aim is in the first instance Socratic, to make the prevailing philosophies of this country conscious of their own assumptions. Not that he leaves us without positive results; on the contrary, he gives a tolerably complete outline of a system of Moral Philosophy such as he conceives it, and also, to some extent, explains the method and principles upon which it must be constructed. Still, on the whole, what he attempts is, not so much to discuss the metaphysical difficulties that underlie his own and every other view of morals, as rather to show that these difficulties are there to be discussed, and that in most cases they have not been discussed, but ignored. The critical spirit, the spirit that is constantly on the alert to detect the presuppositions of its own assertions as well as of the assertions of others, is what Mr. Bradley calls for, and I think it may be fairly said that in this volume he has exemplified what he requires in others.

The question discussed in the first essay of the volume is whether either of the two prevailing theories on the nature of the Will corresponds with or explains the ordinary views of moral responsibility. The necessitarian theory is often asserted by its adversaries, and sometimes admitted by its supporters, to fail in this respect. But Mr. Bradley shows that the opposite theory of mere Indeterminism is equally defective. The ordinary moral consciousness has no objection to rational prediction founded upon character, as it must have if the liberty it implied were pure liberty of Indifference. On the other hand, there is a kind of prediction at which it would undoubtedly revolt:—

"I believe that if, at forty, our supposed plain man could be shown a calculation made by another before his birth, of every event in his life, rationally deduced from the elements of his being, from his original natural endowment, and the complication of circumstances which in any way bore on him—if such a thing were possible in fact, as it is conceivable in certain systems, then, I will not go so far as to say that our man would begin to doubt his responsibility; I do not say his notions of right and wrong would be unsettled (on this point I give no opinion); but I believe that he would be most seriously perplexed and, in a manner, outraged" (p. 14).

Now, what is the distinction between the cases where prediction is welcomed and those in which it is repelled? Mr. Bradley answers that the "plain man" does not object to any one foretelling what he will do from what he is, but that he does object to the foretelling of that which he will do on grounds that are independent of, and prior to, his very existence. He is horrified to find "the qualities of his being deduced from what he is not himself." "If another can thus make and remake him, he himself might just as well have been somebody else from the first, since nothing remains which is specially his." "The possibility of the explanation of his self, means that his self did not exist at all." Now, is this a rational state of mind on the part of the plain man? Mr. Bradley again answers that it is rational, if the self be more than the collection of its states, or, what comes to the same thing, if it is more than a mere resultant of elements which existed before

in an independent form. If the self involves any higher integration than this, then there is no possibility of prophesying its actions from the nature of its elements, and the "plain man" has a right to object to the idea of such a prophecy. In a manner which is full of humour as well as of sound logic, Mr. Bradley shows that the common mechanical explanation of mind by the action and reaction of its elements is absurd and self-contradictory, and that it has absolutely no relation to the facts which it proposes to explain.

The second essay treats of the question, "Why should I be moral?" and begins by showing that, as thus put, the question involves the assumption that morality is a means. No ethical theory can assume to be better than another because it asserts that there is an end, for all ethical theories must do that. Mr. Bradley, perhaps, does not sufficiently consider that a great step is gained when it is asserted that there is one end, and that some of the theories he opposes are of practical value as against mere scattered judgments of ordinary moral feeling which claimed absolute authority. However imperfect its conception of the end might be, Benthamism was strong in its recognition that there must be a unity of principle in morals. The end is then defined as self-realisation, though, as usual, Mr. Bradley warns us that there are assumptions involved in this definition:—

"How can it be proved that self-realisation is the end? There is only one way to do that. This is to know what we mean when we say 'self' and 'real' and 'realise' and 'end'; and to know that is to have something like a system of metaphysics, and to say it would be to exhibit that system" (p. 59).

But the critical purpose of the essays (and not, I think, the incapacity of the author, though *Socratically* he is modest enough to say so) excludes such an investigation, and therefore he contents himself with explaining what is involved in the idea of self-realisation, and with a reference to the psychological impossibility of pursuing an end which is not in some sense identical with the self. But then this self-realisation, if it is to be the end of action, must be something which can be regarded as a whole with interdependent parts, it must be a system that is built up by our actions as life goes onwards—and, indeed, as it is a system in which everything must be included, an infinite system. [The reader whose common sense is alarmed by the last phrase should consider Mr. Bradley's explanations (pp. 68, 74); perhaps it may be sufficient here to remind him of Aristotle's *τέλειον* and *αὐτάρκες*.] Now, where is such an end to be found? In the two following essays it is shown that it cannot be found either in "pleasure for pleasure's sake," for pleasures are isolated moments of feeling that can never be accumulated or gathered into a whole; nor again, where Kant sought it, in "duty for duty's sake," for the mere abstract universal of will, as such, is incapable of realisation. The latter theory Mr. Bradley dismisses shortly, as it has not attracted much attention in this country; the former he discusses with great fullness and vivacity, especially that modern form of

it which he calls the "Utilitarian monster." In the fifth essay, on "My Station and its Duties," he begins to show where the moral system is to be found. In doing so he first points out that there is involved in almost all the English systems of morality an assumption of Individualism which would require to be metaphysically proved. For himself he declares that he will make the opposite assumption, that the individual as such is an abstraction who is real only in and through his relations to society, and he points out that this assumption is supported by the facts of ordinary experience, and by all that we are beginning to know of the development of mankind. If, however, the truth is to be sought in this direction, then we must look for self-realisation in the first instance to social life, and adopt the old Greek maxim that the best moral education is to be the citizen of a good State. "Goethe has said 'Be a whole, or join a whole,' but to that we must answer, 'you cannot be a whole unless you join a whole'" (p. 72). The first and greatest element of morality for the individual in most cases is to make himself into an organ for one of the functions of society, it being remembered that an organ conscious of itself as an organ is no mere external instrument of a purpose with which it has nothing to do. Thus the individual contributes to build up a system, in which he is realised and which is realised in him, which exists *within* him, as a character developed out of the elements of nature and circumstance, and *without* him, as a civilised and organised society. On the other hand, it is not the whole of morality for the individual to be in harmony with the realised morality of the society in which he lives; for, in the first place, man is progressive, and therefore cannot get rid of the division between what is and what ought to be. Any given form of society has in it a contradiction with itself and with the ideal of social life, a contradiction which becomes more manifest as the society grows to maturity, so that morality may consist, and in periods of transition the highest morality *must* consist, in rebellion and not in obedience. And, in the second place, there is a region of Art and Science, a region to which much of our highest life belongs, but yet which cannot without sophistry be brought within the compass of social morality either in its ideal or real form. Connected with this is the question of the relation of morality to Religion; for morality consists in the effort after an ideal which is imperfectly realised by the individual, and religion involves the anticipated enjoyment, by faith, of this ideal. Religious faith, in fact, rests in the ideal as realised, and *therefore* seeks to realise it. In his concluding remarks, Mr. Bradley explains this apparent contradiction. Lastly, in another essay which we have passed over, he examines the ideas of self-sacrifice and selfishness, and the supposed impossibility of the former because "pleasure is always the motive of action," and makes some remarks on the nature and development of the consciousness of moral good and evil.

This short sketch of the contents of Mr. Bradley's volume will, I hope, be enough to show that the ideas it contains are, if not

entirely new, at least such as have never been considered with attention by the principal schools of philosophy in this country. Mr. Bradley, however, is not only in possession of thoughts that have not yet become common, but he has a very remarkable power of putting them in a clear and palpable shape; and it is to be hoped that his challenge will not pass unnoticed by those whom it concerns. Certainly neither Mr. Bain (pp. 36, 238, 241, &c.) nor Mr. Sidgwick (p. 114); neither Mr. Matthew Arnold (p. 281-4) nor Mr. Harrison (p. 305) can quite safely disregard what he has said about them. He has written a book which is full of suggestion, and the only criticism I shall venture to make is that "dolus latet in generalibus," and that I hope he will soon endeavour to demonstrate more thoroughly and fill up with more fullness of detail the outline which he has so ably drawn.

EDWARD CAIRD.

Specimens of Greek Dialects: being a Fourth Greek Reader, with Introductions and Notes by W. Walter Merry, M.A., Fellow and Lecturer of Lincoln College. (Oxford: Clarendon Press, 1875.)

Fifth Greek Reader. Part I. Selections from Greek Epic and Dramatic Poetry, with Introductions and Notes by Evelyn Abbott, M.A., Fellow and Tutor of Balliol College. (Oxford: Clarendon Press, 1875.)

THE title of these books seems to mark them out as part of a series, but as the first three parts are not yet published, and the introductions to these volumes do not give us any information about their contents, we are unable to speak of the series as a whole. Mr. Abbott, however, tells us in the preface to the *Fifth Greek Reader* that his selections "are intended to give help to those who are just beginning the study of the more difficult parts of Greek literature." We therefore presume that the *Fourth Greek Reader* is intended for students in a still more elementary stage of progress. It is from this point of view that we must regard it. Schoolmasters cannot be otherwise than grateful to such scholars as Mr. Merry and Mr. Abbott for condescending to edit books for schools, or to the University Press for the handsome type and general appearance of these volumes, although these luxuries must necessarily be paid for by the purchasers of the books. But they cannot, at the same time, forget that these are school-books intended for practical use, for boys and not for masters only, and it is as school-books that we must review them. We are tempted at first to ask, why have a special Reader in dialects at all? and, if it is desirable to have one, why not place it at the very end of your course and not before a reading-book which is intended for those who are just beginning the more difficult parts of Greek literature? This question has, however, in all probability been decided by a superior authority to Mr. Merry and Mr. Abbott. "Vuolsi così colà dove si puote ciò che si vuole"—we have only to consider in what manner the editors have performed their task.

Mr. Merry's work opens with a general sketch of the Greek dialects, an admir-

able essay of twenty-four pages; it is followed by another essay on the question, "What is the relation of the different dialects to different literary styles?" Both these are excellently written, full of information, containing the last discoveries. The second essay, especially, is not only instructive but ingenious. Yet a long experience leads us to believe that very few school-boys would understand a word of it. The first batch of extracts refers to the Epic dialect, and consists of a string of passages from the *Iliad* connected by a running narrative. Any one who reads it will have a view of the *Iliad* as a whole and be acquainted with some of the most beautiful as well as some of the hardest passages in the poem. We should think it very useful to those who wished to get up the hard passages of their *Iliad* for Moderations. But we fail to see what place these extracts have in a *Fourth Greek Reader*. It would we conceive be a good plan to publish a separate book containing an abstract of the *Iliad* in the manner here indicated, and we could not wish for a better editor than Mr. Merry; but these extracts answer no useful purpose—they are too short, they are too hard, and they are apparently not chosen with the view of presenting a continuous narrative. The introduction, excellent in itself, is also far beyond the reach of those for whom it must be intended. These extracts are followed by another learned and elegant dissertation on the Ionic dialect and its relation to Attic, which introduces us to about ninety pages of extracts from Herodotus, connected by a running narrative as in the case of the *Iliad*. Again we ask, would it not have been better to make these longer, and to treat them as the foundation of an independent book? These are followed by remarks on the Aeolic dialect, leading to two extracts from Sappho, and two from Alcaeus. "Que diable," we must ask, "vont-ils faire dans cette galère?" What conceivable schoolboy in the position to profit by the extracts from Homer and Herodotus would gain any advantage by reading Sappho and Alcaeus? The book is concluded by an account of the Doric dialect, a few idylls of Theocritus, and two exquisite poems of Bion and Moschus. These are nearly as unsuitable for beginners as the Sappho and Alcaeus. We cannot help offering our advice with all humility to Mr. Merry and the Delegates of the University Press that the book should be recast. We should thus have four good books instead of one bad one: (1) a work on Greek dialects, containing Mr. Merry's essays and introductions amplified, and sufficient extracts to make his remarks intelligible. (2) A reading-book from the *Iliad*. (3) A reading-book from Herodotus. It is surely unfair and misleading to treat these great authors as if they were merely examples of deviations from the Attic standard. (4) A reading-book from the Greek lyric poets and the anthology, which is wanted at schools more than anything else just now. Mr. Merry could take as his foundation the second part of the old *Eton Poetae Graeci* and the *Anthologie* of Dr. Buchholz, published by Teubner, of Leipzig. We would not wish for a better editor of these books than Mr. Merry. The

notes which occupy the last 150 pages of his present volume are everything that could be desired—clear, painstaking, learned, accurate, and interesting. We only regret that so much labour should have been expended on a book which, as far as we can see, will be of so little use to those for whom it is intended.

Of the *Fifth Greek Reader* we are able to speak with more praise, not because it is superior, or even equal, in workmanship to Mr. Merry's book, but because it appears to fulfil more adequately the end for which it is written. It contains extracts from Homer and the Greek dramatic poets. The shield of Achilles from the *Iliad*, and the interview of Odysseus with Eumaios are apparently thought sufficient specimens of the style of Homer. We should have supposed that the *Fourth Greek Reader* had made any extracts from the *Iliad* superfluous, and that Mr. Abbott might have given us something more characteristic from the *Odyssey*, and a larger amount of it. The other extracts are well chosen, except that the anapaestic dialogue of Hermes and Prometheus is too hard for the boys for whom this book is prepared. We are especially glad to observe extracts from the *Cyclops* of Euripides and from Aristophanes. The exquisite style of the latter author, as well as the infinite humour and vigour of his satire, makes him especially appropriate to excite a love for Attic literature and language. It is not at all difficult to compile a Reader from his plays which will be at once easy and amusing. One-third of the book is occupied by the text, the remaining two-thirds are devoted to introduction and notes. It will be understood that these notes are extremely ample, but not, we think, too much so. They probably give a boy all the assistance he needs without the use of a dictionary. As far as we have examined them they appear to be accurate and good, but their excellence is marred by a certain naïveté and simplicity which sometimes even suggests a doubt of the perfect finish of Mr. Abbott's scholarship. Students of a Fifth Reader scarcely need to be told that $\piρὸς$ = $ἐπὶ$, or that "the augment appears to be omitted at pleasure in the Homeric poems." And surely a boy who has religiously observed the course which the Delegates of the University Press have prescribed for the creation of the accomplished Grecian, and have read, marked, and learned Mr. Merry's *Fourth Reader* on Dialects need hardly be told that $\sigmaτῖς$ = $σὺ$. Mr. Abbott is much too fond of talking about "tnesis," and telling us that certain words are understood or "to be supplied." We imagined that this method of explaining constructions in literary works was now quite obsolete, and that we had come to the conclusion that the great Greek writers knew better than ourselves what words were necessary for the force and clearness of a sentence and what were not. The introductions to the various parts of Mr. Abbott's book are written with great skill and finish. Indeed, the only criticism we have to make upon them is that they may be too hard for the learners. A boy just going in for an open scholarship at Oxford could not find a better example of what a

literary essay should be, and we have no doubt that they will awaken the taste and interest of many who might otherwise have regarded their study of the classics as mere routine. On the whole, we can conscientiously recommend Mr. Abbott's book to the attention of schoolmasters, although we fear that from its size and style it cannot be a cheap book. But we feel ourselves bound to express our opinion on both the books before us, regarded as part of a course for beginners in Greek. Surely if a great University publishes officially a series of handbooks to a language, competing with those which private enterprise has produced, it ought to feel that it is acting under a strong responsibility, and that the guarantee of its name and prestige is likely to be held sufficient, especially in those places where information at first hand is not easily attainable. Therefore any series of Readers should be framed on a consistent plan, revised by a single editor, guarded carefully against needless repetition, and graduated with the utmost care, so as to lead the learner safely and pleasantly into the paths which he is desired to tread. There is no sign of such pains having been taken in the present instance. These books differ in no way from many other books of extracts, some better, some worse, which have come under our notice. But the first three books of the series are not yet published, and we may discover after their perusal that we are wrong, the Delegates are right, and that this "mighty maze" is not, after all, "without a plan."

OSCAR BROWNING.

EARLY FRENCH TEXT SOCIETY.

Chansons du XV^e Siècle. Publiées d'après le manuscrit de la Bibliothèque Nationale de Paris par Gaston Paris, et accompagnées de la Musique transcrite en notation moderne par Auguste Gevaert. (Paris: Firmin-Didot et C^{ie}.) *Les Plus Anciens Monuments de la Langue Française (IX^e, X^e Siècle).* Publiés avec un commentaire philologique par Gaston Paris. Album. (Paris: Firmin-Didot et C^{ie}, 1875.) The Société des Anciens Textes Français, founded last year to do for the older language and literature of France that which the Early English Text Society is trying to accomplish for our own, has just issued to its members its first publications, the two whose titles are given above. It could hardly have selected better examples of the great and varied interest of its work, which appeals not only to the philologist and the literary enquirer, but to the historian, the poet, and the general reader. The collection of 143 late fifteenth-century songs which M. Gaston Paris has made public is of the most varied nature; all descriptions of popular poetry (by "popular" we mean "of the people") are represented in it, and all parts of France. As the editor remarks in his instructive preface, these songs, which have remained the model of all subsequent popular French poetry, present a most refreshing contrast to the affected literary poems of the same epoch, and give a lively picture of the feelings and manners of the common people, the principal part of the nation. M. Paris, aided occasionally by other versions, has generally been able to correct the mistakes of the manuscript; and, as he has given at the foot of the page explanations of obsolete allusions, forms, meanings, and words (many of which, as *acquaint*, *array*, *livery*, *riot*, are very good English), even those familiar only with the French of to-day will meet with hardly any difficulties as regards either sense or metre. Indeed, to judge from the cases which have come

under our own notice, English people who have received a good average education, in which their own language has been carefully neglected, find the earliest Modern French a good deal easier to read than the earliest Modern English, just as they find the Old French of Wace's *Roman de Brut* much less unintelligible than Layamon's translation of it into their native tongue; and any trouble they may bestow on M. Paris's volume will be amply repaid by the beauties of this little-known field of natural poetry. Nineteenth-century readers will occasionally have their propriety shocked, but they will find very little to hurt their morals; the state of society depicted is very different from our own, and the writers are evidently almost always unconscious of saying anything exceptionable. M. Paris's name is sufficient guarantee of the excellence of the editing of the text, the variants of which the critical reader will find at the end; for transcribing into modern notation the music given by the manuscript for each song, he has secured the valuable services of M. A. Gevaert. Of course there is only the air, often so simple as to remind one of a psalm-tune (especially if the reader forgets that to indicate the same *tempo* a modern writer would use notes of half the length); but the extensive collection gives a very good idea of the popular music of the time, and we are glad to hear that M. Gevaert intends to investigate its place in the history of the art. Photographic facsimiles are given of a page of text and music; paper and print are of the best, and the whole, well bound in cloth, forms a really elegant volume. The Album, destined to form part of M. Gaston Paris's critical edition of the five earliest monuments of the French language, the first of the Romanic family used in literature, contains ten admirably distinct photographic plates; most of them are fine specimens of palaeography, but their chief interest is naturally linguistic. By them every subscriber is practically placed in possession of the manuscripts of the Strassburg oaths, the poems on St. Eulalia, on the Passion, and on St. Ledger, and the fragmentary homily on Jonah—the sole and invaluable contemporary materials for the study of the first extant stage of the French language. We await with great interest M. Paris's commentary on these documents, which will doubtless throw fresh light on some of the obscure points of Old French philology. In conclusion, we have to congratulate the France of to-day on this new proof of her revival of interest in the France of the Middle Ages; a revival in which this country is specially interested. Important and attractive in themselves as are the mediæval language and literature of France, they exercised for many generations such a powerful influence on our own that no one who studies English or England can afford to neglect them. We are pleased to see several English names in the list of members of the *Société des Anciens Textes Français*, but there are comparatively so few that we may remind our readers that the subscription is 11. a year (the works we have noticed are part of the issue for 1875), and that the secretary is M. Paul Meyer, 59 Rue Raynouard, Passy, Paris, who will be happy to furnish further information.

HENRY NICOL.

SCIENCE NOTES.

PHYSIOLOGY.

A SECOND fasciculus of *Studies from the Physiological Laboratory of the University of Cambridge* has been issued under the auspices of the Trinity Praelector. The papers comprised in it have all of them appeared in the *Journal of Anatomy and Physiology* or elsewhere; but it is satisfactory, for many reasons, to see them published in an independent form. The little brochure is made up of two embryological memoirs by Mr. Balfour; a paper by Mr. Langley on the action of jaborandi on the heart; an account of some investigations into the behaviour of the hearts of mollusks under

the influence of electric currents, by Dr. Michael Foster and Mr. Dew-Smith; and some notes on the effects produced by upas antiar on the frog's heart.

On the Functions of the Cerebrum.—The last number of *Pflüger's Archiv* (xiii. 1) contains an account of some very important observations on this subject by Prof. Goltz, of Strassburg. The destruction or removal of any considerable portion of the cerebral hemispheres in animals so highly organised as the dog is usually followed by death after a comparatively short interval of time; and any observations that can be made have reference only to the immediate effects produced by the injury. This initial obstacle has been successfully overcome by Goltz. He succeeded in keeping several animals alive and in good health for weeks and months after large portions of one hemisphere (in one case, an entire hemisphere) had been destroyed by allowing a stream of water to penetrate into the skull through an opening made with the trephine. It was found that most of the striking phenomena manifested by the animals immediately after the damage had been inflicted were of a temporary character only, and disappeared in the course of time. Three sets of these phenomena were investigated. Any considerable mutilation of one hemisphere (no matter in what region) was invariably followed by great impairment of tactile sensibility, of musculo-motor power, and of vision, on the opposite side of the body. The hemi-anaesthesia was found to subside rapidly, but never completely, a certain bluntness of the sense of touch being discoverable by methods of appropriate delicacy several months after the animal had completely recovered from the immediate effects of the operation. The opposite eye, at first quite blind, gradually regains its power of seeing; but its functional restoration is never absolute, and it continues to exhibit certain very singular peculiarities, for a description of which the reader is referred to the original paper. So with the motor hemiplegia; its coarser manifestations yield to time, but a residue of impairment subsists for months, and may possibly turn out to be permanent. How ought this sudden abolition of certain faculties, and their all but complete restitution, to be accounted for? The author passes the various theories advanced by Flourens, Carville and Duret, Schiff, Soltmann, Hitzig and Ferrier, under review, and finds that not one among them is capable of affording the desired explanation. A belief in the existence of localised centres in the cortical substance is alike incompatible with the fact that lesion of any part whatever of a hemisphere is followed by one and the same train of symptoms, and with the observed restoration of the particular functions over which those centres are supposed to preside. Goltz then proceeds to set up a hypothesis of his own, which he regards as adequate to cover all the phenomena. According to this, the primary effects of the cerebral lesion are due, not to paralysis, but to irritation. The centres for vision, for the perception of tactile impressions, for the co-ordination and discharge of muscular movements, are none of them situated in the greater brain, and are not, therefore, directly injured. They are temporarily inhibited, the restraining impulse being transmitted in a downward direction from the hemispheres. As the irritation caused by the injury subsides, the inhibitory influence subsides also, and the centres in question resume their functional activity. The small residue of permanent mischief remains to be accounted for; but it is by no means certain how far any of the residual phenomena deserve to be viewed as really permanent. That they last for months is no proof that they will last for years; and, until their permanence has actually been established, the author deems it superfluous to attempt to reconcile it with his theory.

Functions of the Cerebellum.—Nothnagel, in a preliminary notice (*Centralblatt für die medic. Wissenschaft*, May 27, 1876), gives a brief out-

line of results obtained by acupuncture of the cerebellum in the rabbit. He finds that movements may be excited by puncturing various points in both cerebellar lobes and in the vermiform process. Mechanical irritation of one lobe causes motor phenomena, first on the same, then on the opposite side of the body; the same is true of unilateral irritation of the vermiform process. When the latter is irritated in the middle line, motor troubles are manifested on both sides of the body simultaneously. The greater part of one or both lobes of the cerebellum, or the entire upper and posterior part of the vermiform process, may be destroyed without giving rise to any obvious consequences. On the other hand, the removal of a particular portion of the vermiform process causes well-marked and permanent motor disturbances, identical with those originally described by Flourens.

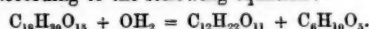
Variations in the Electrical Condition of the Heart.—Previous observations have shown that during every revolution of the heart its muscular tissue undergoes singular variations of temperature and excitability; a diminution of excitability and a rise of temperature invariably coinciding with the systole, while the opposite phenomena are manifested during diastole. M. Marey has recently attempted to ascertain (*Comptes Rendus*, April 24, 1876) whether any corresponding variations in the electrical condition of the cardiac muscle could be made out. The galvanometer, owing to the inertia of its needle, is unsuitable for the observation of sudden changes in the intensity of currents. Hence, in M. Marey's experiments, Lippmann's electrometer was employed. The heart of a frog was placed on two non-polarisable electrodes, one of which supported the apex of the ventricle, while the auricles rested on the other. Two successive negative variations of the current were indicated by the electrometer during each cardiac systole; one of these was sudden, and corresponded with the abrupt contraction of the auricles; the other was more gradual, and coincided with the slower movement of the ventricle. The phases of electrical variation are thus seen to be similar to those of the work done by the muscle.

The Perception of Form, Light, and Colour, by the Peripheral Parts of the Retina.—The following are the principal results of an enquiry into these points by Dr. W. Dobrowolsky (*Pyliiger's Archiv*, xii. 9, 10). Acuity of vision (perception of form) diminishes suddenly and greatly just outside the fovea centralis, and more gradually between this region and the edge of the retina. The rate of diminution varies in different meridians of the same eye, and in different eyes, even when their central acuity happens to be equal. The power of the peripheral portion of the retina to distinguish form may be greatly improved by practice; and this relative improvement is more marked in proportion as the margin of the retina is approached. The state of ocular refraction does not seem to exert any influence on peripheral acuity of vision. It may be affirmed, generally, that the lessened visual acuity of the peripheral part of the retina is chiefly due to peculiarities in the anatomical structure of the retinal elements. The sensitiveness of the retina to light is not affected by anomalies of accommodation; it sinks abruptly on the yellow spot itself, just outside the fovea centralis. Between this region and the extreme edge of the retina the diminution progresses, but much more slowly and gradually. The sensitiveness of the peripheral zone to luminous impressions is not improved by exercise. The sole analogy which can be made out between the visual acuity of the retina and its sensitiveness to light lies in the abrupt diminution which both undergo in the immediate neighbourhood of the yellow spot. The former is much more rapidly diminished than the latter. In respect of colour, the periphery of the retina divides itself into two zones which pass gradually into each other. The inner of these zones is capable of discriminating finer shades of difference in the

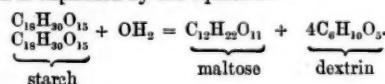
intensity of colours; the outer one is decidedly less sensitive, and can only be excited by coloured light of considerable intensity. The power of perceiving colours diminishes more than one-half in immediate proximity to the yellow spot; the rate of diminution is more rapid on the outer than on the inner half of the retina. The sensitiveness of the retina to blue rays is more rapidly lessened than that for red or green light as we recede from the yellow spot. Nevertheless, as we approach the *ora serrata*, we find that the power of perceiving red rays is the first to be lost; that of perceiving green rays is the next to fail; so that at the extreme edge of the retina, only blue can still be recognised.

CHEMISTRY AND MINERALOGY.

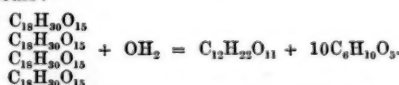
The Action of Malt-Extract on Starch.—At a recent meeting of the Chemical Society an important paper on this subject was read by Mr. Cornelius O'Sullivan. After referring to the recent work of Musculus, the author pointed out the identity of the γ -dextrin of Bonndonneau and the fermentable non-reducing sugar of Petit, with the non-reducing part of his maltose; this latter is a simple body, 100 parts of it reducing only as much cupric oxide as sixty-five parts of dextrose; it is completely fermentable. At first sight, and until its characters are understood, the reducing power might be assumed to indicate the presence of dextrose, and it would be considered to be composed of sixty-five parts dextrose and thirty-five parts of a non-reducing fermentable sugar. That it is a simple sugar, like lactose, however, and not a mixture, has been proved beyond all doubt. Mr. O'Sullivan showed that:—I. Maltose and dextrin are the only products of the action of malt-extract on starch. A detailed account was given of the method employed in estimating these bodies, both optically and by means of the alkaline copper solution. II. Ungelatinised starch is not dissolved by malt-extract, but gelatinised starch dissolves at ordinary temperatures. III. Starch is dissolved by that body at the temperature of gelatinisation or a few degrees below. IV. All granules of the same sample of starch do not gelatinise at the same temperature. V. Very pure starch dissolves almost completely, leaving only 0.25 per cent. residue. VI. When starch is dissolved at any temperature below 63°-64° it splits up according to the following equation:—



VII. When the temperature during solution is maintained between 63°-64° and 68°-70°, the reaction is explained by the equation:—



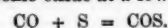
VIII. When the decomposition takes place above 68°-70°, the following equation describes what occurs:—



The dextrin produced in all these reactions is the same in character; it gives no coloration with iodine, and is gradually converted into maltose by the action of excess of malt-extract. Long digestion converts the maltose into two dextroses having a united optical activity $[\alpha] = + 67^\circ$. There are other points of importance in the paper which cannot be summarised with advantage.

Carbonic Oxy-sulphide.—In the current number of the *Mineralogische Mittheilungen* (Jahrgang 1876, Heft I.) C. Than describes the remarkable gas and water which issue from the thermal spring at Harkány, in the Bárány District, which was opened up in 1845 by Count Casimir Batthyány. It was in this spring that Than discovered carbonic oxy-sulphide, which he sub-

sequently prepared artificially by heating excess of sulphur in carbonic oxide at a low red heat:—



Carbonic oxide by this treatment acquires a peculiar aromatic odour, which it imparts to water when placed in contact with it. Such water gives no precipitate with solution of nitrate of silver, so long as it is acid, but a black one forms when it is rendered alkaline; after some hours' exposure to the air, it commences to emit the odour of sulphuretted hydrogen. It was in 1866 that Than's attention was drawn to the water of this spring, when he discovered to his astonishment that in spite of its containing sulphur it failed to develop a colour with solutions of silver or cadmium. Attracted by the similarity of the odour of the water to that of the gas, which he prepared artificially, he recently devoted himself, firstly, to the investigation of a means of preparing the gas in a state of purity (*Ann. der Chem.*, Suppl. Band V., 236); secondly, to a complete analysis of the mineral water and the accompanying gas. The artesian well supplying the water is driven to the depth of 120 feet, chiefly through beds of sand and clay; the water has a temperature of 62°-6 C. It contains so much free sulphur that a substance immersed in it soon becomes covered with a deposit which, when ignited, burns with a blue flame. The gas issuing with the water burns with a pale yellow flame, some feet in height and several inches broad. In addition to the curious reaction of the water with a silver salt, already alluded to, it forms no precipitate with barium chloride, sulphurous and hyposulphurous acid appear to be absent, and it seems, therefore, that the whole of the sulphur of the water is present in the form of carbonic oxy-sulphide. If the water be filled into bottles while it is still hot it preserves its odour for some time, but by exposure in an open vessel the carbon oxy-sulphide decomposes, and the liquid soon acquires the odour of sulphuretted hydrogen:—



Among unusual inorganic constituents, the presence of which in this water have been indicated by analysis, are iodine, bromine, boracic acid, lithium, strontium, and manganese; and among organic compounds were found a considerable amount of formic acid, traces of valerianic and butyric acid, and, in addition to ammonia, a base probably of the picoline series. For the details of the analysis of the water the reader is referred to the original paper. The gas has the following composition by volume:—

| | |
|-----------------------|-------|
| Carbonic oxy-sulphide | 0.46 |
| Carbonic oxide | 1.70 |
| Hydrogen | 9.71 |
| Carbonic acid | 18.24 |
| Nitrogen | 20.58 |
| Marsh gas | 49.31 |

100.00

The Homeric Metal, Kyanos.—It is stated in the *Iliad* that a metallic substance of a blue colour was employed in the decoration of the shield and arms of Hector, and of the palace of Aeneas. Perforated lumps of such a material were discovered by Schliemann during his excavations at Hissarlik (Troy?). They were far from abundant, and were found lying under the copper shields to which they had probably been attached. An analytical examination by Landerer (*Berg. Hüttenm. Zeitung*, xxxiv. 430) has shown them to be sulphide of copper. The art of colouring the metal was known to the coppersmiths of Corinth, who plunged the heated copper into the fountain of Peirene. It appears not impossible that this was a sulphur spring, and that the blue colour may have been given to the metal by plunging it in a heated state into the water, and converting the surface into copper sulphide.

Magnetic Native Platinum.—A specimen of native platinum from Nischne-Tagilsk in the

Urals has recently been analysed by M. Terrell (*Bull. Soc. Chim. de Paris*, xxv. 481). The amount of iron present, 8·2 per cent., which is by no means so large as that met with in other specimens from the same locality, indicates Fe Pt₂ as the formula representing the composition of the alloy. This specimen, however, is chiefly remarkable for the fact that nickel is found to accompany the iron, and to be present in an amount closely resembling that occurring in the majority of the meteoric nickel-irons. The percentage ratios of these metals alloyed with the platinum are:—

Iron = 91·6; Nickel = 8·4. Total = 100.

Copper, a metal invariably present in small quantities in meteoric iron, is an equally constant constituent of native platinum.

Melanophlogite and Aëvinite.—These are two new minerals described by Von Lasaulx in the *Jahrbuch für Mineralogie*, 1876, Heft II., 175. The former occurs in very minute cubes on the sulphur deposits of Girgenti, in Sicily, associated with coelestine, calcite, and quartz, the little cubes lying on the thin pellicle of quartz which generally encrusts the sulphur crystals. The mineral possesses the curious property, when heated, of becoming in turn yellow, green, blue, and black. According to Bettendorff's analysis it is a hydrated silicic acid; he found in it 86·5 per cent. silica, water, and very small traces of iron oxide, lime, and strontia. The second mineral, the locality of which has not been clearly defined (it probably came from Spain), is of a beautiful celestial blue colour, compact, in places somewhat scaly, and exhibits dichroism. It has a hardness between 2 and 3, a specific gravity of 2·4, and is a silicate of protoxide and peroxide of iron. This interesting specimen takes its name from its fine colour.

Hydrate of Hydrochloric Acid.—I. Pierre and E. Puchot describe (*Comptes Rendus*, lxxii., 45) a crystalline hydrate of this acid, which they have obtained by cooling the commercial acid to -21° or -22°C., and passing a current of dry hydrochloric acid gas through the liquid. The temperature rises to -18° as the point of saturation is reached, when an abundant deposit of crystals takes place, and the temperature remains constant at -18°. The crystals, which are not very stable, possess the composition indicated by the formula HCl, 2H₂O.

The Silicium of Plants.—We pointed out some time since (*ACADEMY*, iii. 357) the analogy in respect to chemical character which exists between carbon and silicium, and to the high probability that a portion at least of the silica found in the ash of a plant may be due to the combination of organic compounds containing silicium. Ladenburg's search for a silicium-cellulose, or an allied body, although incomplete, favoured this view. We find, however, that Prof. Wilson, of the Medical Department of Washington University, Baltimore, has solved the very difficult question as to the manner in which silicium is taken up. He makes the astonishing announcement (*American Journal of Science*, May, 1876) that "free silica is the only condition in which it [*i.e.* silica] can enter the plant." He has examined the stalk of wheat grown on the infusorial earth of Chesapeake Bay, and finds its silicious portion to consist wholly of the silicious shields of Diatomaceae. This function, it appears, however, is not extended to the "outer husk" of every diatom: two forms, the names of which should be put on record, *Actinocyclus Ehrenbergii* and *Actinocyclus undulatus*, were absent. "They, and there probably may be other forms, are too large to enter the root capillaries."

PHILOLOGY.

PROF. J. E. B. MAYOR has published, under the title of *Bibliographical Clue to Latin Literature*, a very full and serviceable handbook of informa-

tion. It is based upon E. Hübner's *Grundriss zu Vorlesungen über die Römische Literaturgeschichte*, a little work intended as a handbook of bibliographical reference for the use of students attending the author's lectures on Roman Literature. Mr. Mayor has adopted Hübner's arrangement, but has added enormously to his store of references; notably in the case of the article on Cicero, which he has entirely re-written on a much larger scale. The preface is the genial and interesting talk of a devoted student absorbed in his study and complaining of the present dull days in which "the free and open range of reading, where the learner follows mainly his native bent and powers, has lost its charms" for our University students.

In the *Zeitschrift für Oesterreichischen Gymnasien*, 1876, part 2, Julius Jung continues his interesting essay "Die Anfänge der Römischen." The following number contains a communication by P. Knöll upon some hitherto unpublished fables of Babrius contained in the Bodleian MS. No. 2906. G. Hofmann writes on the eclipse of the sun connected by Diodorus and Plutarch with the death of Pelopidas. J. N. Ott has notes on Placidus and Isidore. The most important articles in the next number are by A. Göbel on Περικλέους γαμήλιος ἐνορκισμός (which the writer explains as meaning the cloud-god who "traverses and waters the earth"), and by W. Förster on a fragment of a Paris MS. of Juvenal, attributed to the ninth century, and harmonising closely with the *Pith-oecum*.

THE *Zeitschrift für Deutsche Philologie* (vol. vii., part 1) contains a long and very important essay by Rieger on the early Saxon and Anglo-Saxon metres. The late Moritz Haupt's critical observations upon Ruprecht von Wirzburg's story, "Zwei Kaufleute," are published here for the first time by W. Wilmanns. At the end of the volume there is an interesting notice of the late Dr. Heinrich Rückert, Professor of the German Language and Literature at Breslau, and an important review by Gering of Bernhardt's *Ufyllas*.

In the *Hermes* (vol. xi., part 1) the most important article is by Kirchhoff, on the first ten years of the Delian confederacy. The writer places in a new light several details of a very difficult period. Th. Mommsen discusses the lists of the Italian armaments, of 225 B.C. given (directly or indirectly from Fabius Pictor) by Polybius and others, and maintains the general trustworthiness of Polybius on the point. Otto Seeck has a paper on the date of Vegetius, whom (with Gibbon) he assigns to the reign of Valentinian III. E. Zeller has an interesting essay on the relation of the writings of Plato and Aristotle to their teaching. M. Schanz contributes an important communication on the MSS. of Plato, and C. Robert discusses an inscription from Tanagra, copied by himself in June, 1875.

THE second part of the *Archiv für slavische Philologie* (see *ACADEMY* for April 22, 1876) contains a valuable article by Prof. Leskien, ninety pages long, on the Wendish version of the New Testament made by "Miklawusch Jakubica" in 1548, and preserved in MS. in the Royal Library at Berlin. Prof. Nehring contributes a detailed account of what has been written of late years by Polish philologists. Of great interest to comparers of popular tales will be found Prof. Jagić's translation of fifteen Serbian folk-tales published by J. B. Vojinović at Belgrade in 1869, to which Dr. Reinhold Köhler has appended most valuable notes. Prof. Jagić also contributes an exhaustive essay on "Dunav-Dunaj (the Danube) in Slavonic Popular Poetry," the various forms of the name of that river being treated philologically by Prof. K. Müllenhoff in a separate article, entitled "Donau, Dunav, Dunaj." The third part will complete the first volume of the *Archiv*. It will contain, among other things, a bibliographical survey of what has been done in the field of Slavonic philology during the last five years.

FINE ART.

Lapidarium Septentrionale: or, a Description of the Monuments of Roman Rule in the North of England. Published by the Society of Antiquaries of Newcastle-upon-Tyne. Folio. (Newcastle-upon-Tyne, 1870-5. London: B. Quaritch.)

THE completion of this important work, which, to say nothing of its earlier preparation, has been for five years in the press, is a matter for sincere congratulation. Although emanating from a local society, this is really a book of national importance, and by bringing out this collection of inscriptions the Newcastle antiquaries, with Dr. Bruce at their head, have done honour to their country. If the Society had thought fit to confine this volume to a description of the very remarkable series of sculptured stones within their own museum, no one could have had any right to complain; but the Council, animated with a more generous spirit, took a wider sweep, and have given us in this goodly tome a grand series of descriptive illustrations of the contents of the stations in four of the northern counties, bearing as they do upon the history of that vast monument of Roman power, the great barrier which can still be traced from sea to sea. It has been often said to our reproach that Englishmen are unable to classify their national antiquities with the skill of men like Orelli, Henzen, Hübner, Stephens, and others. The *Lapidarium Septentrionale*, following close upon the *Sculptured Stones of Scotland*, by Dr. Stuart, shows that the spirit of Horsley is not yet extinct. And it is gratifying to observe that Dr. Bruce in his admirable work has been able to rely at all times upon the friendly and intelligent aid of such foreign scholars as Hübner and McCaul, who have shown themselves to be masters in epigraphy.

The five parts, or fasciculi, of the *Lapidarium* make up a volume of more than 500 pages. The size is small folio, the most convenient perhaps that could be chosen, especially for illustrations. We have delineations of nearly a thousand objects. Wherever an inscribed stone can be found, it is engraved either in outline or with shading; where it is lost the letters are given as recorded by others, with explanations of the inscriptions and references to the works and opinions of previous epigraphers and antiquaries. It would have been better certainly if all the engravings had been executed in the same style, and nearly on the same scale. We see that Dr. Bruce has often used the illustrations in his *Roman Wall*, and in the Catalogue of the Newcastle Museum. The cost of re-engraving has no doubt necessitated this, and although we are sorry that it should be so, we are too grateful to Dr. Bruce to find fault with him. If all the monuments which he commemorates were to disappear, we have in this volume an enduring record of them. Of course everyone is aware that there are many of which the reading must always be doubtful, and of which even the skill of an engraver can afford no certain representation.

In A.D. 79 or 80 Agricola carried the Roman arms as far as the Frith of Forth, but between that time and the year 108 we

do not possess a single inscription to tell us what was going on in the north. For the last-mentioned year there is a tablet at York which shows that the soldiers of the ninth legion, at Trajan's order, erected some important building, probably one of the city gates, or some portion of the fortifications. This proves, in Dr. Hübner's opinion, that York was then the capital of Britain. It was probably the chief city in the north from the time of Agricola's visit. How many stations there were at that time in the north it is impossible to say; at all events there was no Roman wall running across the island; and on that account, as the country was open to invaders, it is impossible to suppose that the fine tessellated pavements of Isurium (Aldbrough) were then in existence. They imply security and ease, and were probably made for the Roman officers in the legions at York after the country was safe; who found in the beautiful scenery of Swaledale, and in hunting the deer and the boar in its woods, an agreeable change from barrack-life in Eboracum. In A.D. 119, in consequence of an insurrection in the north, Hadrian brought the sixth legion with him to York. It has been thought that the ninth legion, which disappears from history, had been destroyed in Scotland; but the great number of tiles in York bearing its later stamp (ix. instead of viii., the latter being used in A.D. 108) seem to contradict this opinion. Hadrian made York the headquarters of the legion which accompanied him, and the basis of his operations; thence he proceeded northwards, clearing the country of his enemies, and, to exclude them from the country on this side of the Tyne, he projected and carried into execution the famous barrier or wall which ran across the island from Tynemouth to the Solway. It must have been certainly twenty feet in height, and of a considerable thickness. A little to the south of this *murus* there was a *vallum* protected by ramparts and a ditch, and between this and the wall ran a military road which would be of the greatest value. The wall was protected by a series of mile-castles and fortified camps, in connexion with a number of subsidiary towns on the roads to the east, west, and south, to bring the troops into easy connexion with the military centre and the sea. One fleet guarded the Solway and the Irish Sea at the western extremity of the wall. The eastern end, at the mouth of the Tyne, would no doubt be similarly protected. The building of the wall was probably executed by the unhappy natives, the legionaries with the auxiliary troops cultivating and protecting the country, and urging on and directing the unwilling workers. Even when the lofty barrier with its outworks was finished, the soldiers must have lived in almost perpetual uneasiness. Marauding bands, bush-rangers we may call them, must have been often prowling about, the genuine ancestors of the Border reivers, and occasionally there were very serious assaults, in which the Romans were driven off and their camps and fortifications destroyed. From the time of the first invasion of the Brigantes to the cession of Britain by the Romans, the position of a place like Eboracum as a rallying point and depôt was a necessity. The

Romans held Britain by force of arms from first to last. As the southern districts became pacified and subdued, the tide of war rolled into the north, and as that district was always dangerous or in arms, Eboracum, which is exactly in the centre of the island, became and continued to be the military capital of the country.

Hadrian's chief officers in constructing and defending the wall were Anlus Platorius Nepos and M. Maenius Agrippa. The memory of the former is preserved by a series of inscriptions in Northumberland. He survived the perils of his command, and lies at Aquileia in Italy, under a stately monument, designated thereon as legate of Augustus, and *propraetor* of the province of Britain. M. Agrippa was a sailor, great in his reverence for the gods, and keeping his fleet at Maryport, in Cumberland. He, too, died at home at last in his own beautiful Italy. The second and the sixth legions had the principal charge of the construction of the wall, assisted by a number of foreign auxiliaries. Dr. Bruce has a map to show the nationality of these assistants. They were chiefly drawn from France, Spain, and the Low Countries. How wise it was to remove such dangerous subjects from their homes! We find Britons fighting for the lords of the world in Dacia and Pannonia, while Spaniards and Germans were under arms in England. We cannot believe that they were ever thoroughly domesticated. A great proportion of the monumental inscriptions in the north reveal the early age at which these foreigners died, slain not only by hardship, but by the climate to which they had never become inured. Such altars as those dedicated to *Fortuna Redux*, and the *Matres Transmarinae*, disclose their longing for home.

The fortified towns on the Roman wall which Dr. Bruce's volume illustrates are, in some cases, recognised with difficulty. Mounds of earth and marks of castrametation reveal their existence. In other cases the sites are lost. When Camden visited the north, and long after his day, walls were visible, and fragments of buildings and sculptured stones in profusion. The rapacity of modern times has gradually destroyed these remnants, and the churches, farm-houses, and fences in the neighbourhood betray their origin. In some of these towns there must have been public buildings of considerable importance, but seldom, of course, very highly ornamented. The workmanship of many of the altars and larger inscriptions may be favourably compared with that of any which have been found in the south. Still there are no evidences of luxury on the line of the wall, no villas or tessellated pavements, no rich personal ornaments or beautiful pottery. A few silver vessels have been picked up, but they are only waifs and strays. It is to be expected that in barrack life in the neighbourhood of the enemy everything would be plain. The majority of the soldiers would have little of their own, and their officers would wisely leave their valuables behind them when they started for the north.

The history of the Roman stations, their builders and inmates, can only be found in the inscriptions which they left behind.

These, although frequently injured, are in a better condition, as a general rule, than what we find in the towns in the south. And they are more numerous as well. More inscriptions have been found in a single camp on the wall than have been discovered in London and York together. In great cities like these there has been a continuous occupation; the building materials have been used over and over again; and if sculptured stones are discovered we find them at a great depth, and disfigured, unfortunately, by Christian intolerance. The great inscription to Trajan at York was found in fragments nearly thirty feet below the level of the present city. But it was otherwise in the north. On the bleak hills of Northumberland and Cumberland no one cared to succeed the Romans in their habitations. The sculptured stone is discovered at but a slight depth, and often as it was left. What numbers of these memorials there must have been! The soldiers had plenty of leisure at times; they had quarries on every side; and they were an inscription-loving race. No work seems to have been finished without some tablet to commemorate it. Every public building, temple, bridge, mile-castle, or whatever it was, had its history on stone. The *centuria* which completed a few hundred feet of the wall signalled its work before it passed on to another. And so, in the absence of chronicler and chronicle, we turn for the history of Britain to the humbler and more enduring records of the Roman soldiery.

The illustrations of domestic life in this volume are few. We should have known more of it if a single cemetery had been explored, but monumental inscriptions are scarce, and of less interest than the rest. They tell us, however, that the soldiers had their wives and children with them during their sojourn in the north. No doubt a great part of the district was systematically occupied by the Romans and their allies. The country must have been studded with farms, while the inner wealth of the earth, iron, lead, and coal, was regularly worked. Jupiter Dolichenus was the miner's god. Hunting must have been a favourite and a necessary pursuit. In one instance, the *venatores* of Banna set up a pretty little altar to their patron Silvanus. In another, a successful sportsman in a happy mood of victory raised an altar to the same deity, *ob aprum eximiae formae captum quem multi antecessores ejus praedari non potuerunt*. At Housesteads there is the figure of a stag placidly regarding a net which is meant to secure him. In vain is the net spread, &c.

A great part of the inscriptions are upon altars to various deities, and these amount to above three hundred in number. There are more than eighty to Jupiter alone, and all the *Dii Majores* are commemorated save Vesta, Ceres, and Venus. The Mother-goddesses, the Nymphs, the Genii in their various capacities, and Fortune, have numerous votaries. We have memorials also of local divinities whose worship had become incorporated in the religion of the soldiery, such as Anociticus or Antenociticus, Belatucader, Cocidius, and others. There is also a deity called *Veteres*, or *Vetus*, perhaps the ancient god, embracing in one general name the Pantheon of the earlier Romans, forgotten

among the novel inventions of their children. At Housesteads and Rutchester we have strong evidence of the popularity of the Mithraic worship. At Carvoran we find several altars to the Syrian goddess, whoever she might be. She is probably identical with Astarte, who is honoured in Greek verse at Corbridge. A solitary inscription to Serapis has been found in Westmorland. We learn from the last-mentioned altars that the religions of the East had been brought under the lower empire into the West. There is not a single memorial of Christianity to be found on stone.

We have no time to go into minutiae, still we would suggest to Dr. Bruce whether the *felix ala Asturum* of No. 943 does not illustrate, and perhaps explain, the lost inscription No. 27. We may also compare the three inscriptions to the genius of the *praetorium* with the bronze tablet in the York Museum, which has a Greek dedication to the gods who presided over the same place. These inscriptions, as Mr. Kenrick justly observes, explain the unwillingness of the Jews, as recorded in St. John xviii., 28, to go into the judgment hall at our Lord's condemnation. The presence of these heathen memorials in it made them keep away "lest they should be defiled." We may observe with regard to No. 662, that it is almost identical with a stone said by Mr. Ingledew, in the Appendix to his *History of Northallerton*, to have been found in cutting through the Castle Hills near that town in 1838. This inscription is not mentioned by Dr. Hübner.

We observe with some regret the number of places in which the sculptured stones recorded in this volume are deposited. We can express no better wish in the cause of historical enquiry than that there should be two or three repositories only in which these curiosities should be stored. Dr. Bruce well observes that whenever an altar gets into private hands, sooner or later it is sure to be lost. Everything found in Northumberland ought to be under the charge of the Society of Antiquaries at Newcastle. But that useful and now ancient association ought not to seek this responsibility until a domicile is provided, much larger and better lighted than the gloomy castle in which their treasures are at present entombed.

We will make another suggestion. Dr. Bruce gives representations of 943 inscribed or richly-sculptured stones in his book. Dr. Hübner can only muster about 1,200 for the whole of Britain. Let us have the remainder engraved and described to range with the volume before us. The Yorkshire Philosophical Society have been meditating a work of this kind to cover the whole of that great county, with its sculptured stones, tessellated pavements, pottery, and objects of military and domestic use. If the two Antiquarian Societies at London and Edinburgh will do the same for the southern counties and Scotland, we shall then possess a *Theatrum Romanum* of inestimable value. The Antiquarian Society at Newcastle has set them an example which they should be quick to follow.

JAMES RAINE.

THE CASA BUONARROTI IN FLORENCE.

A LEADING Roman Catholic Journal thus describes this interesting mansion:—

"The present writer has several times visited the house purchased by Michel-Angelo in the Via Ghibellina, Florence, and once in company with Prof. Orioli, and Mrs. Trollope the novelist, and mother of two novelist sons. The interest excited in all the party was extreme, for several rooms in the house once inhabited by the great painter, sculptor, architect, and poet, were kept in precisely the same state in which he left them on the day of his death."

This writer evidently believes that Michelangelo lived in the house in the Via Ghibellina, and apparently that he died there. On August 18, 1549, writing from Rome to his nephew Lionardo, he says, "This day fifteen days I answered thee about the house in Via Ghibellina that thou shouldst arrange as might seem best to thee." Michelangelo had a preference from party considerations for a house for his nephew in the Ghibelline quarter; it was not, however, purchased till afterwards, for on November 5, 1552, he again writes to his nephew, "I should be glad to hear that thou hast an opportunity to purchase a house for a thousand or even two thousand crowns." The house in the Via Ghibellina was finally secured for the nephew, but Michelangelo never lived in it, for he never was in Florence afterwards, and died in Rome. The house purchased for the nephew was subsequently fitted up as it is now seen by his son Michelangelo the younger in 1620, fifty-six years after the death of his grand-uncle, at a cost of twenty-two thousand crowns, the architect employed being Pietro da Cortona. No less than twenty-four of the best artists then resident in Florence were employed to paint the pictures in oil which decorate the walls and ceiling of the principal room or gallery, the subjects of these being events, or supposed events, in the life of Michelangelo, or allegorical figures allusive to his talents and virtues. One represents his funeral in San Lorenzo, with the famous catafalque erected on that occasion. The truth of the representation, however, cannot be depended upon, and these pictures, painted within sixty years of the death of the great Master, are undoubtedly misleading as to the facts of his life. They are good examples of the then state of the Tuscan school, but in them all it is evident how completely the precepts and style of Michelangelo had ceased to influence it, and they, as well as all the pictures and decorations in the house, show at a glance the erroneous nature of the statement that "several rooms" in it "were kept in precisely the same state in which he left them on the day of his death." The other rooms were fitted up at the same time, under the same architect, and were painted in fresco by artists of inferior reputation, with a dash about them of the manner of Giovanni da San Giovanni, but without his cleverness. They contain, in the same apocryphal spirit as the pictures of the gallery, portraits of Ludovico, the father of Michelangelo, of his mother, some of his brothers, and numerous groups of the greatest Italians who have illustrated Italian literature, science, and art. The spirit in which they are conceived is so good that it is to be lamented that the art is not better. The part of the mansion shown is only the *piano nobile*. There are, besides, a ground-floor and upper story, but these do not help the statement made, and never were occupied by Michelangelo.

In the room immediately beyond the gallery is the shallow press, with three doors, in which the late Signora Rosina Buonarroti found nineteen models in composition, or terra-cotta, which are now shown in another room in glazed cabinets. It is almost incomprehensible how it was so long before the press was opened; true, the key-hole is covered by a piece of ornament which moves on a pivot, but the hinges stick out, and a more obvious press could hardly exist anywhere, while there is a similar one on the other side of the room. As the press is at present shelved the two largest

models could not stand in it, but the shelves are moveable. Two of these models are apparently sketches for the *David*, although they differ from it in action. One, with its pedestal, is two feet two and a half inches high; the other, with its plinth, is twenty-one and a half inches. The rest of the models are figures, or fragments of figures, and two are groups, one of them being an imitation of the Greek marble *Ajax with the body of Patroclus*. There is also a fragment of a crucifix carved in wood, spoken of as an early work, but from its decided manner that is improbable; its entire nudity is also inconsistent with the idea of its having been sculptured in the youth of Michelangelo. The expression of death in agony, not only in the body drawn up in the act of expiring, but in the limbs stiffened with pain, is rendered with terrible truthfulness. This model is ten and a half inches high, and is marked all over with the grooves of the gouge used in carving it, which cross the grain of the wood and the lines of the muscles.

The Casa Buonarroti having fallen into disrepair, the Municipality determined that it should be put in a good state before the celebration of the festival. It was proposed to cover the façade with *sggraffiti* in the old Florentine way, and excellent designs were made by the eminent artists Barabino, Vineo, and Conti; they were not, however, executed, but a bronze bust of Michelangelo, cast and presented by the late eminent bronzist Signor Papi, was placed in a niche over the door, and a sculptured heraldic shield—that of Buonarroti Buonarroti, Count Palatine, the younger brother of Michelangelo (therefore the arms of his descendants)—was erected at the angle of the mansion. This shield of arms is frequently engraved as that of Michelangelo, from which it differs in essential particulars.

No alterations were made within the apartment which is shown, but the marvellous alto-rilievo in marble of the *Battle of Hercules and the Centaurs*, executed when Michelangelo was fifteen years old, was removed from a very bad to a good light, and can now be favourably seen. The collection of drawings is also admirably arranged in one of the rooms in glazed cases. Besides all these works of art there are some fragments of Etruscan and Greek sculpture, some pictures, a few specimens of the school of Luca della Robbia, the basso-rilievo in the style of Donatello (one of the earliest works of Michelangelo), a *Descent from the Cross* evidently not by him, and a model in wax of the *Pietà* in the cathedral, supposed to be the original sketch, and which is for sale. There is also a large picture profanely attributed to the great master, seeing how bad it is. There are four portraits—one a statue by Antonio Novelli, a bronze bust said to be by Giovanni di Bologna, a well-painted head by Marcello Venusti, and one of inferior merit in a white turban, ascribed to Giuliano Bugiardini. The collection contains also a portrait of Michelangelo the younger, by Christoforo Allori, and a bust of him by Giulio Finelli of Carrara. There are busts of the Chevalier Cosimo Buonarroti and of his wife Rosina, who did so much for the memorials of Michelangelo by her devoted care. It is specially provided in the will of Cosimo Buonarroti that no document in the Archives should be published, and no work of art by Michelangelo should be copied. Both provisions have been broken through, with what results it remains to be seen, but they were singularly narrow-minded and certain some day to be set aside.

It is very desirable that a descriptive catalogue of the collection of drawings by Michelangelo should be published. They throw much light upon his studies and career, and illustrate his ideas of various branches of art and practice. There are about one hundred and eleven sheets of architectural designs and sketches of various details. Fifteen are ground-plans of private and public buildings, thirty-four are compositions, twenty-seven contain at least one hundred free-hand

sketches of capitals, bases, entablatures, and mouldings of the orders, among which, strange to say, is a drawing of a Grecian Doric order. He must have been familiar with that in the Church of San Pietro in Vincola, but this outline does not recall it; he probably imitated a sketch by some artist who had visited the remains of this order elsewhere, or else this is taken from a monument which may have then existed in Rome but has now disappeared. Several of the sketches are obviously for the guidance of quarrymen: they are free-hand drawings with the measurements marked upon them by his own hand. About ninety of the studies in this collection are free-hand: only thirty-one have been executed with the aid of instruments; to one only is there a scale. All this accords with Michelangelo's practice of architecture, which was that of a painter rather than of a trained architect. The designs are eccentric; the proportions are not beautiful or harmonious; the collection illustrates his own statement, frequently repeated by him, that "architecture was not his profession." Yet it shows, that when compelled to act as an architect, he took pains to acquire a knowledge of details. One drawing of this set is a study of a pavement and of two houses drawn in parallel perspective. The point of sight is fixed, the retreating lines are converged in it, but he does not appear to have understood the use of points of distance; the drawing is partly geometrical, partly free-hand, and the free-hand parts are out of perspective, as are three figures which he has introduced. This is not, as might be supposed, an early work, for it is drawn with a reed pen and bistre over a drawing in chalk of a figure evidently of his advanced style. This solitary study is, indeed, profoundly interesting and suggestive; so far as its evidence is of value, it shows a very elementary and imperfect knowledge of scientific perspective, even when his masterly powers of drawing the human figure were mature.

There are eighteen drawings of fortifications. These are, for the most part, rudely sketched; there is not a trace about them of the applied geometry which is the basis of all good military drawing. There are strange, eccentric forms, affording evidence of the observation of existing military works, but the observation seems that of an amateur rather than of a trained engineer. All the drawings are plans: there is not one profile; and there is much evidence of waste of wall and material. The lines of fire are marked with red chalk, and were evidently considered with care, although some of them are directed from a very short distance against the city walls in the rear of the proposed works. These drawings do not suggest that at the time when they were executed Michelangelo was a skilful military engineer, although apparently they belong to the epoch of the defence of Florence.

There are at least seventy-four sheets of drawings of the human figure, in which Michelangelo comes out in all his strength and greatness. There is one, especially, of a *Madonna and Child*, executed in black, red, and white chalk, which certainly is one of the finest drawings in the world. There is a very interesting sketch for the *Last Judgment*, differing essentially in composition from the fresco painted in the Sixtine. There are in the collection fifteen drawings of heads, thirteen of legs, eleven of arms, five are anatomical studies, two are of drapery, and five of a horse. About fifty are sketches, small and large, of groups and figures in various attitudes. As showing Michelangelo's methods of design and study this collection is invaluable.

On one of the architectural drawings, containing studies in red chalk of the base of a column, there is written by the hand of Michelangelo the following interesting document. As it has only lately been exhibited, there is no reason to think that it has yet been published, at any rate beyond the borders of Italy. As it would not be possible to print it with its abbreviations and orthographi-

cal peculiarities except by means of facsimile, it is rendered in modern Italian:—

"E il di e la notte parlano e dicono noi abbiamo col nostro veloce corso condotto alla morte il Duca Giuliano e ben giusto che egli ne faccia vendetta e la vendetta è questa che avendo noi morto lui lui così morto ha tolto la luce a noi e con gli occhi chiusi ha serrato i nostri che non risplendono più sopra la terra che avrebbe di noi dunque fatto mentre vivea."

There is not a point anywhere to divide the parts of this long sentence. It evidently alludes to the monument of Giuliano de' Medici in the Medici Chapel, and at first sight it appears not only to upset all existing theories of the meaning of the monument, but the first impression received from the lines is a painful one. Probably they will be differently regarded and explained by different minds. In the first place they establish beyond controversy, under the hand of Michelangelo, that the monument with the figures of Day and Night is that of Giuliano, and not of Lorenzo, as surmised by an eminent writer. If the discovery of the bodies of Lorenzo and Alessandro il Moro in the sarcophagus of the other monument does not satisfy every one of its meaning and dedication, this description by Michelangelo himself removes all room for question. The lines, to my mind, establish beyond doubt that the idea of the monument—therefore that of the other also—must no longer be attributed to Michelangelo, but that the subjects which he was to carve in marble were prescribed—probably by Leo X.—when the order for the monuments was given. These fierce, extravagant lines were written by him in scornful derision of the adulation which the theme implied, and this is shown, not only by the tone of caricature, but by the last line, "che avrebbe di noi dunque fatto mentre vivea." The lines may be a sketch for a contemplated sonnet, never written. So little relation has their extravagance of diction to the real sentiment of the monument as it exists that writers on Michelangelo may still continue to speculate on his true purpose in the design, which shows how vain were the attempts made by his powerful employers to fetter his genius or to bind it to the realisation of their fancies. They prove—if I am right in my estimate of them—that the subjects of the monuments were dictated to him, as, as I have pointed out elsewhere, must have been the case when Julius II. commissioned his monument, which was to contain allusions to political events of which Michelangelo knew nothing, and to victories existing only in the Pope's imagination.

CHARLES HEATH WILSON.

P.S. Having consulted my friend the Cavaliere Gaetano Milanesi as to his view of the real object of these lines written by the hand of Michelangelo, he informed me that he had shown them to the eminent sculptor Prof. Dupré, who had printed them in his *Michelangiolo Buonarroti: Ricordo al Popolo Italiano*. Signor Dupré does not attempt to assign a meaning to them, he only alludes to the explanations of the ideas which pervade the two tombs given by eminent Italian writers. To me it appears that these more or less suggest sycophancy on the part of Michelangelo, and, believing him incapable of this, I have elsewhere given a different view of his real purpose. These precious lines, written by himself, indicate his opinion of the themes prescribed; while his treatment of the monuments shows how he changed the sycophantic thoughts forced upon him into something very different from what was intended, and gave them a meaning consistent with truth and with patriotism.

NOTES AND NEWS.

THE Reviews this month contain several articles devoted to the discussion of art. In the *Fortnightly*, besides the "Reflections at the Royal Academy," by Mr. Statham, we have Mr. Frederic Harrison's letter to Mr. Ruskin, in which the subject of art naturally assumes considerable

prominence. The younger writer expresses brightly and forcibly enough his own trust and belief in the present age, but his arguments do not always show a very delicate appreciation of Mr. Ruskin's attitude. Mr. Harrison has the courage of his opinions, and does not shirk the task of enforcing his views by illustration. As might be expected, however, the statement rather tends to throw into sharper relief the antagonism of the combatants, and is by no means calculated to bring them into nearer agreement. Each fresh illustration, put forward with entire belief in its sufficiency, seems only to widen the breach between them, and to render reconciliation the more hopeless. Possibly reconciliation was no part of Mr. Harrison's purpose. His special force is that of a combatant, and for effective combat in literature some failure of sympathy is almost indispensable. Mr. Statham's criticism of the Academy is a pleasant expression of views widely held. Save for an emphatic but not very conclusive footnote, anent what the writer describes as the modern "tattle" about decorative art, it contains little that is new. Mr. Poynter's picture is preferred to Mr. Leighton's, but the reasons given for the preference are not very searching. The explanations of Mr. Armitage's failure in his picture of *Phryne* are still less satisfactory, and the praise of Mr. Tadema's *After the Dance* is not very strongly supported. There are some sentences in regard to certain pictures by Royal Academicians that may possibly be useful as giving frank utterance to a very general feeling, while among the more laudatory passages of the review the description of the sea-painting of Mr. Henry Moore is noticeable.

THE committee formed to secure for the Wellington monument the completeness of the original design is about to issue a small pamphlet containing a short account of Stevens's career. It is hoped that by this means sufficient public interest may be aroused to ensure the acquisition by the nation of the equestrian model which the sculptor left almost complete in his studio. If it is too late to add the bronze figure to the monument, it may at least be possible to purchase the plaster model for one of the national museums.

THE Royal Academy has permitted Mr. Alfred Marks to have a large photograph taken from the cartoon by Lionardo da Vinci in Burlington House. How soon the cartoon itself will be made accessible to the public it is hard to say, but as the gallery in which it is placed has long been finished, and the various artistic treasures belonging to the Academy duly arranged, it cannot be many years before the public is admitted. Very many of us may live to see not only this magnificent possession, but the Gibson models and the Diploma pictures exposed to view. In the meantime those who are interested in this particular design by Da Vinci will do well to examine the small first sketch of the composition in the British Museum; and, pending the publication of the photograph from the original, some slight idea of its beauty may be gained from the large engraving by Anker Smith, the only engraving of the cartoon in existence.

WE have received a pamphlet on *English Landscape Art: its Position and Prospects*, by Alfred Dawson, F.R.A.S. Mr. Dawson dwells with emphasis upon what he conceives to be the retrograde character of modern English landscape-painting. Its failure he attributes to three leading causes:—1. An unnatural and insecure constitution in our great Art Society, the Royal Academy; 2. the inferior quality of English art-criticism, which he describes as consisting in great part of "broadcast compliments, no doubt very pleasant to all parties concerned, but not at all likely to yield that truth on which artistic progress must depend;" 3. the introduction of various strange styles of painting and of taste, at the head of which Mr. Dawson ranks the pre-Raphaelite movement. The essay is not well arranged, nor

is it written with any particular grace or force of style, but it contains a number of facts that will be of interest to landscape-painters.

In the Athenian newspaper *"Opa"*, under dates May 28 and June 8, 9, will be found a report of some recent discoveries made at Athens in the course of the excavations which the Archaeological Society there are now making on the south side of the Akropolis. On clearing away the more recent debris at its foot they have found upwards of thirty fragments of inscriptions, among which are some fragments of treasure-lists, and other documents of the most flourishing period of Athens. Between the Roman theatre of Regilla and the cave where once stood the Choric monument of Thrasyllos, exactly under the south-west angle of the Parthenon, has been found a votive relief, representing two figures, one of whom reclines on a couch; below is the word *ΑΣΚΛΗΠΙΩΙ*, showing that the sculpture is a dedication to Asklepios. The indications which Pausanias gives as to the temple of Asklepios at Athens show that its site would not have been far from the spot where this dedication to the God of Medicine was found. On another fragment was the name of the Archon Euthias, associated with that of the tribe Demetrias. The date of his archonship falls between B.C. 296 and B.C. 287. Another relief is inscribed with a dedication to Herakles.

At a General Assembly of the Royal Academy of Arts, held on Thursday evening, June 29, Mr. Edward J. Poynter, Sir John Gilbert, and Mr. George D. Leslie were elected Royal Academicians.

The new French postage-stamps are now in circulation. They represent Commerce with the caduceus and Peace with the olive-branch joining hands over a terrestrial globe, upon which is placed a number indicating the value of the stamp. The design is by M. Jules-Auguste Sage.

The *New York Herald* announces that in the region of Fresno, California, hieroglyphics have been discovered of an interesting archaeological character, inscribed upon the rocks and in perfect preservation, resembling those of the Aztecs, which would lead to the supposition that they had settled at Fresno before the construction of the famous Casas-Grandes in Anahuaco.

The Société Internationale des Aquafortistes will open an exhibition of etchings on the 9th of this month in the rooms of the Cercle Artistique et Littéraire at Brussels. It will be divided into two sections: the first containing works dating from the beginning of the century; and the second, works executed since 1830.

The *Chronique*, without giving too much credence to the statement, records the discovery of a *Madonna and Child*, painted by Giotto, beneath the whitewash of an old house at Villeneuve-lès-Avignon.

The medal which the Institute of British Architects has recently awarded to M. Viollet-le-Duc has only twice before been given to French architects—namely, to M. Hittorff and M. Lesueur.

At the Congress of French Architects, held last month at the Ecole des Beaux-Arts, the medals of honour were awarded to M. Paul Sédille, of Paris; M. Belle, of Paris; and M. Duphot, of Bordeaux.

It may be worth mentioning, *à propos* of the appearance of the Catalogue of the Greek Coins of Sicily, that the coins there described are in course of exhibition in the Gem Room of the British Museum; the first part extending from Abacaenum to Segesta, the second part to consist chiefly of the coinage of Syracuse. This is probably the finest collection ever formed of this splendid series, which is almost the only record of a special highly-marked branch of Greek art.

MR. JOHN HOUGHTON HAGUE, a rising member of the "Manchester School," is engaged upon a

picture entitled *The Chimney Corner*. It represents with much character and fidelity a group of old cronies enjoying themselves in the chimney corner of a country inn. The drawing in black and white is intended as a design for Mr. Edwin Waugh's forthcoming book, *The Chimney Corner*, and the oil painting is a commission from Mr. John Evans.

On the 27th ult., Messrs. Christie, Manson and Woods sold the valuable collection of the late Mr. Romaine Callender, of Mauldeth Hall, Lancashire, well known for the superb specimens it contained. Among the foreign porcelain, an Angoulême vase, richly gilt, and painted with subject in sepia, 155 gs.; Capo di Monte ewer, formed as a shell supported by sea horses, 241. 10s.; Berlin plate, with classical subjects, 151. 10s.; Dresden cup and saucer, gilt inside and painted with landscapes, 23 gs.; pair of vases, supported on tripods with centre vase, Marcolini period, gros-bleu ground and painted with classical subjects, 1601.; ecuelle and cover, gilt inside, painted with landscapes, 38 gs. But the principal attraction in the sale was the English part of the collection. Battersea enamel teapot, white and gold ground painted with landscapes and flowers, 28½ gs.; Worcester teapot, spirally fluted, gros-bleu and gold, and medallions of flowers, 171.; Leek vase of large size, with painted subject, 24 gs.; the well-known "bee" milk-jug (specimen from the Stowe collection), 341. 10s.; Chelsea: pair of pastoral figures, formed as candlesticks, 17 gs.; figure of Minerva, 121. 10s.; scroll vase, 12½ in. high, claret ground, 751.; basin, gros-bleu, with medallions of birds, 351.; Plymouth: sweetmeat stand of coloured shells, 141. 10s.; mug, painted with exotic birds, 121.; another of curvilinear form, similar decorations, 19 gs.; jug, similar, 121. The Bristol porcelain was the main object of attraction, many pieces forming illustrations to *Owen's Ceramic Art in Bristol*. A chocolate cup and saucer, laurel-leaf decoration, 30 gs.; two double-handled coffee-cups and saucers, with medallions and laurel festoons, 701.; three jugs, same decorations, 351.; figure of Europe, 301., and another, 311.; the companion, Asia, 301., and America, 401.; oval plaque, with central figure of Britannia, 18 gs.; pair of figures in the Macaronic costume of 1770, 37 gs.; figure of shepherd and dog, 31 gs.; dish with perforated border, 341.; figure of Winter, 701.; teapot of the well-known service given by Edmund Burke to Mrs. Smith in 1774, 711.; sweetmeat shell stand, 17 gs.; pair of vases, light-blue scale ground, painted with birds and insects in compartments, 100 gs.; the celebrated teapot of the Burke service, given by Champion and his wife to Mrs. Burke in 1774, which sold, when originally brought into the market, for 1801., now realised the enormous price of 205 gs. Nothing can be finer than the quality of the paste of this teapot, or more common and tasteless than the design—Cupid on an altar charged with an escutcheon, and supported by two female figures: Minerva with cap of liberty, and Plenty. A chocolate cup and saucer of the same service, 911.

LORD MALMESBURY's pictures were sold by Messrs. Christie, Manson and Woods on Saturday. Few of them were of much importance, and but few fetched high prices. For 1891. was sold a portrait of Titian, attributed to Sebastian del Piombo, exhibited at the British Gallery in 1848. To Giorgione was attributed a fine portrait group of the Duke of Ferrara and the mistress whom he married; it realised 3671. 10s. An important Hobbema, *A Woody Landscape with Cottages and Figures*, left by Lord Radnor, it is stated, to the first Lord Malmesbury at the end of the last century, realised 1,1021.

At a sale last week at Sotheby's of some of the effects of the late Librarian at the Athenaeum Club, there was a book containing about sixty

prints from the *Liber Studiorum* of Turner. They were of very unequal quality. The volume sold for 1181.

At Messrs. Sotheby's the Anderson-Rose Sale has been proceeding during the week. We shall make further notice of it in our next issue.

THE STAGE.

THE theatrical season has suddenly collapsed, and the week has accordingly been a quite uneventful one. A farce at the Strand is the only new production, and a farcical comedy at the same theatre is one of two revivals. Mr. Frank Green's *Dress-Coat* is fortunate in appealing to an audience that is notorious for great animal spirits. It is accepted by that audience as something even better than the majority of farces. Mr. Sketchley's comic drama shares the same favour. Messrs. Cox and Marius appear in the *lever d's rideau*, and Messrs. Turner, Grahame, and Vernon, and Miss Ada Swanborough, Miss Sallie Turner, and Miss Brunell in the more pretentious performance. But it is not unlikely that the burlesque of *L'Africaine*, which ends all, will continue to be the chief attraction to the theatre.

The *Serf* has been revived at the Olympic: not, indeed, that *Serf* produced many years since, and which we have lately heard much of as the foundation of the *Danicheff* (a claim, by-the-by, which is far from being securely established), but that *Serf* by Mr. Tom Taylor which was brought out not a dozen years since at the theatre where it is again played. Mr. Henry Neville was in 1865 the creator of the title-*role*; and this part he resumes. Miss Kate Terry was the original representative of the Countess de Mauléon—the French lady who has fallen in love with the serf, who is an artist in Paris—and the Countess de Mauléon was one of Miss Terry's greatest successes. Miss Carlotta Addison brings many good qualities to the performance of the part, and the piece in other respects is fairly supported. Mr. Farjeon's new play, though received with approval on its first night, is to be removed from the boards after this evening.

MRS. BANCROFT who, we are sorry to say, has been ill, has not yet been able to resume her part in *Ours* at the Prince of Wales's Theatre.

MIDLE BEATRICE will re-appear in London on Monday, when she and her company will act *Frou Frou* at the Globe Theatre.

L'Etrangère has not had a long success at the Haymarket, and it will quietly be withdrawn to-night, to make place for O'Keefe's comedy *Wild Oats*, which they will play on Monday.

MISS ADA CAVENDISH took a benefit at the Globe Theatre on Wednesday night, when she appeared in Mercy Merriek in the *New Magdalen*; the character which is probably her best, since it contains scarcely anything which she cannot completely render. She also gave the comedy scenes of the *Hunchback*. Her style in comedy, brilliant but at times artificial, is well enough suited to that over-rated work.

MR. TOOLE is at the New Theatre Royal, Bristol.

On Saturday evening, at the College in Queen's Square, Mr. Henry Irving read *Hamlet* to a crowded auditory. He had previously read the play with a like success to a private party in a London drawing-room.

On Tuesday night Miss Cowen gave her first Recital at St. George's Hall. It was numerously attended, and we are assured that in the Balcony scene from *Romeo and Juliet* Miss Cowen showed much dramatic power. In the lighter task of reciting Miss Procter's verses *A Woman's Question* and *A Woman's Answer*, the lady well satisfied those who listened to her.

THE Porte Saint Martin has revived *Louis the Eleventh*, the most important work of Casimir Delavigne; but it is not to the Porte Saint Martin that one must go to judge seriously of the merits of a piece and an author more esteemed twenty years ago than in our own day. The representation of the secondary characters was poor: that of the principal characters at best unequal and uncertain. Twelve years since the piece was performed under better auspices at the Théâtre Français, when Geffroy played Louis Onze with admirable art, and Delaunay gave ardour and apparently youth to the part of Nemours. At the Porte Saint Martin, the other day, the character of the King was given to Taillade: an eccentric man, whose mistakes are sometimes those into which cleverness may fall more readily than folly. Taillade, in the present performance, exaggerates what there is of meanness, lowness, and vileness in Delavigne's portrait of the King—a portrait, nevertheless, infinitely more favourable than that drawn by our Sir Walter in *Quentin Durward*. M. Regnier, who plays Nemours, is far from possessing the accomplished art of the eternal *jeune premier* of the Français. Mlle. Patry is perhaps the best: she represents the Dauphin with more of young masculine vigour than that personage is generally allowed. Having regard to the many merits of the piece and the many faults of the interpretation, it is suggested that another revival of it shall take place at the Théâtre Déjazet, which M. Ballande has just hired, "pour y réinstaller, sans subvention aucune, l'Odéon disparu."

THE *Temps*, in recording the death of M. Jules Assézat, recalls to memory his work for the drama. He edited the Brothers Garnier's large edition of Diderot, of which the seventh and eighth volumes are devoted "à la critique dramatique et au théâtre de l'illustre philosophe."

M. CHARLES CONSTANT, an advocate at the Cour de Cassation, has just brought out a little book called the *Code des Théâtres*, for the use especially of managers and actors.

M. JULES CLARETTE, the dramatic critic, is on a tour in Great Britain, and has sent some notes home. He chronicles the enthusiasm with which Mlle. Cornélie d'Anka is received at Edinburgh as the representative of Mme. Angot, and he reports his surprise and delight at the establishment of telegraphic communication between the Opera Houses and the Houses of Parliament.

Monsieur Thomassin will probably be the name of the next piece at the Gymnase. It is in three acts, and M. Landrol will sustain a chief character.

MUSIC.

MENDEL'S MUSICAL LEXICON.

Musikalisches Conversations-Lexicon. Eine Encyclopädie der gesammten musikalischen Wissenschaften. Von Hermann Mendel. Band I.-V. (Berlin: R. Oppenheim, 1870-1875.)

IN the ACADEMY of January 22 we gave a short note on the fourth and fifth volumes of the present work, the only ones which at the time were before us. In consequence, we suppose, of that note, the publishers have now forwarded the first three volumes to our office, and we are therefore in a position to speak of the Lexicon as a whole, so far as it is as yet issued.

We have more than once had occasion to remark that for laborious investigation and compilation of detail the Germans are unrivalled; and never has this fact been more forcibly impressed upon us than during the somewhat minute examination we have

made of the five volumes now under notice. The plan of the work can only be described as gigantic. The volumes before us contain over 3,000 closely-printed octavo pages, and yet they evidently form little if at all more than half of the whole lexicon, as they only extend to the word "Karow." We have been at some little trouble to estimate the number of separate articles, varying in length from one or two lines to forty or fifty pages, and are sure we are within the mark when we say that the five volumes contain at least ten thousand. This number, however, high as it is, gives only an imperfect idea of the completeness of the Lexicon. It is not merely a biographical dictionary of musicians, though in this respect it is probably without a rival as regards comprehensiveness; it is also a voluminous cyclopaedia of musical history and science. Many of the theoretical articles are elaborate treatises written by the first musicians of Germany. Among the names of the contributors are to be found those of C. Billert, A. Dörfel, Dorn, G. Engel, Gevaert, L. Hartmann, F. Hüffer, F. W. Jähns, Langhans, E. Mach, E. Naumann, Oscar Paul, A. Reissmann, E. F. Richter, W. H. Riehl, W. Rust, W. Tappert, O. Tiersch, and H. Zopff, nearly all of which will be familiar to students of German musical literature as authorities of the highest eminence in their respective departments.

It will give our readers some little idea of the amount of research displayed in the biographical portion of this work if we say that we find notices of ten different musicians named Arnold, 25 Bach, 12 Becker, 15 Benda, 16 Braun, 17 Costa, 16 Couperin, 14 Cramer, 36 Fischer, 15 Hartmann, 14 Heinrich, 45 Hofmann and Hoffmann, 26 Johann and Johannes—to select merely a few from a much larger list before us. Tested in another way, as to the inclusion of the names of modern composers, even of those whose names are only just coming prominently forward, we have found it almost equally satisfactory, not having sought for a single name of any German musician which is not given. The opinions expressed on young and rising composers may of course be subject hereafter to some modification. We remember to have read that in an early edition of Gerber's *Musical Lexicon* it is said of Beethoven that he is a young and clever pianist, with but little aptitude for composition! and we have before us, as we write, a *Biographical Dictionary of Musicians*, printed in London in 1824, in which we are told that Auber's music displays considerable talent but is too evidently in the style of Rossini—a remark that is perfectly true of *La Neige*, the latest opera which Auber had produced when the dictionary was published, but which read fifty years later as a criticism of his works as a whole would appear simply absurd. That the present lexicon is as complete in the department of non-German as of German modern musicians can hardly be said; we have looked in vain for a few names of modern Russian composers—e.g. Afanasieff and Faminzin, with which we are familiar through the Russian correspondence in German musical papers; and it is characteristic of the very imperfect knowledge even among the best informed

musicians on the Continent as to the state of the art in this country that not even the name is given of Sir John Goss, one of the most eminent composers of Church music in England. It is again in the biography of an Englishman, Dr. Samuel Arnold, that we have detected the solitary mistake which has come under our notice, in the statement that his edition of Handel's works is in pianoforte score instead of in full score. This error is the more curious as there surely must be a copy of Arnold's Handel in some of the musical libraries on the Continent. Such occasional oversights as these are inseparable from a work of such dimensions as the present; they appear to be extremely rare, and it may be fairly said that the book is on the whole as accurate as it is complete.

Perhaps the most valuable parts of this Lexicon are its historical and theoretical articles. By historical as distinguished from biographical we mean the most interesting series of papers on national music, and on the history of musical instruments; and in calling them the most valuable we mean no depreciation of the other parts of the work, but simply that they contain much information which it is difficult, if not impossible, for the average student to meet with elsewhere, while mere biographical details are much more generally accessible. It will furnish sufficient idea of the scope of the work if, instead of going through the whole five volumes, and giving what would probably be a merely tedious enumeration of the contents, we confine ourselves to the portion filled by letter A. This occupies 380 pages, and gives about 1,200 separate articles, some, of course, occupying only one line, while others fill many pages. Of these articles at least 500 are biographical, the most important under this letter being that on "Auber," which is not only very complete—rather more than four pages in length—but showing a just appreciation of the genius of a French composer such as is not always to be met with among German musicians. In addition to the explanation of technical terms to be met with in most works of this kind are to be found many, especially those relating to ancient music, which we do not remember to have seen elsewhere. If this enumeration exhausted the contents of the work it would still be one of great importance, but its most valuable portion, as mentioned above, is the series of elaborate articles which, in addition to all the ordinary information to be found in other books, it comprises. Of these, under letter A we have the following: "Aegyptische Musik," "Aethiopische oder Abyssinische Musik," and "Assyrische Musik," by C. Billert, three treatises dealing, one might almost say, exhaustively with the subjects—that on Assyrian Music occupies fifteen pages—"Arabische Musik" (ten pages) by L. Arends. Other valuable historical papers are those on "Akademie," signed by "H. M."—we presume, the editor—"History of Acoustics" by C. Billert, "Alphabet" by the same, and "Ambrosian Music" by Dr. A. Thierfelder. The theoretical and practical articles are of no less importance; among these may be particularly specified Prof. Mach's elaborate paper

on "Akustik," which fills thirty-eight pages, and the shorter but most capital articles by W. Tappert on "Accent" and "Accord," and by Otto Tiersch on "Auflösung" (the Resolution of Discords). The examples given in illustration of these theoretical articles are throughout the work most excellently chosen, and embrace specimens of all schools from Bach down to Wagner. Gustav Engel furnishes admirable practical articles on "Ansatz der Stimme" (the Production of the Voice), "Athem," and "Ausdruck im Gesange;" while as a good example of an aesthetical paper may be cited that by L. Wandelt on "Anlage" (Aptitude, or natural disposition for music).

From the above brief summary of the contents of about one-eighth of the portion of the Lexicon now before us our readers will obtain a slight idea both of the completeness of the work and of the herculean labour which its editor has undertaken. A musical lexicon on such a scale has never before been attempted, and when complete it will be simply invaluable. No musician who is able to read German ought to be without it, especially as it is published at a price which for its quality is absurdly low—only a few shillings a volume. We wish editor and publisher a speedy completion of their gigantic task.

EBENEZER PROUT.

MR. WALTER MACFARREN, one of our most esteemed resident professors, gave a morning concert last Saturday, at St. James's Hall, with a programme of more than average interest. In addition to Mozart's charming but (except at the Monday Popular Concerts) very rarely heard trio for piano, clarinet, and viola, in which the concert-giver was assisted by Mr. Lazarus and Mr. A. Burnett, and Bennett's set in F sharp minor for piano and strings, Mr. Macfarren brought forward two important compositions of his own. These were a "Suite de Pièces" for piano solo, and a sonata (No. 2, in D major) for piano and violin. The former of these works has been already favourably noticed in these columns, and as a copy of the latter has been sent us for review, we shall defer any criticism till we can speak of it in detail. Both works were excellently played, the violin part of the sonata being in the hands of M. Sainton, and were, as they deserve, warmly received. Mr. Macfarren and his pupil, Miss Kate Steel, played Mendelssohn's *Allegro Brillante*, Op. 92, in an arrangement for two pianos (why not in its original shape for four hands?), and vocal music was contributed by Mrs. Osgood, Mr. W. H. Cummings, and a choir of female voices composed of students of the Royal Academy of Music, of which, as most of our readers will be aware, Mr. Macfarren is a professor.

This month's number of *Macmillan's Magazine* contains a most admirable article on "Beethoven and his Works" from the pen of Mr. E. Dannreuther. The task which the writer has set himself is to point out clearly the characteristics which distinguish the music of Beethoven from that of his great predecessors, Haydn and Mozart, and to show wherein lies the secret of the remarkable power over the emotions exerted by his compositions. So far as we are aware, the subject has not been treated before in our language—at any rate not with the same clearness and fullness. We most cordially recommend the article to the notice of our musical readers.

MIDLE ALBANI is engaged for the next season of the Théâtre-Italien, Paris, and is to give twenty representations, playing in *Lucia di Lammermoor*, *Rigoletto*, *La Sonnambula*, *Linda di Chamouni*, and *Don Giovanni*.

THE second Westphalian Musical Festival was held at Bielefeld at Whitsuntide, when among other important works Handel's *Joshua* was performed.

THE Dutch musical society called the "Maatschappij tot bevordering der Toonkunst" held a three days' festival at the Hague from June 9 to 11. On the first day Handel's oratorio *Hercules* was performed; on the second, Verhulst's Mass, op. 20, and Beethoven's choral symphony; and on the third, a miscellaneous selection, one of the principal items of which was Schumann's symphony in D minor.

THE programme of the Silesian Musical Festival, which takes place at Hirschberg, from the 12th to the 15th of the present month, includes as its chief features Handel's *Joshua*, Wagner's "Kaisermarsch," Beethoven's "Eroica" symphony and *Leonore* overture (No. 3), Berlioz's overture to *Benvenuto Cellini*, and a selection from the opera *Die Falkensteiner* by "J. H. Franz"—the *nom de plume* of the amateur composer, Count Hochberg.

HERR NESWADBA, the conductor at Darmstadt, died on the 20th ult.

THE death is also announced from Geneva, at the age of eighty-two, of J. J. Wehrstedt, the pianist of whom Von Lenz in his *Beethoven et ses Trois Styles* gives such a curious account. This eccentric musician spent, according to Von Lenz, twenty years in the practice of one shake in Beethoven's sonata, Op. 26.

IN anticipation of the approaching performances at Bayreuth, Messrs. Schott and Co. have just published a cheap edition of the complete poem of the *Ring des Nibelungen*. The whole tetralogy forms an elegant and most beautifully printed little volume of some 350 duodecimo pages, and will be interesting not only to those who are about to visit Bayreuth, but to the much larger number who will be glad of the opportunity of making acquaintance with probably the most remarkable operatic poem in existence.

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